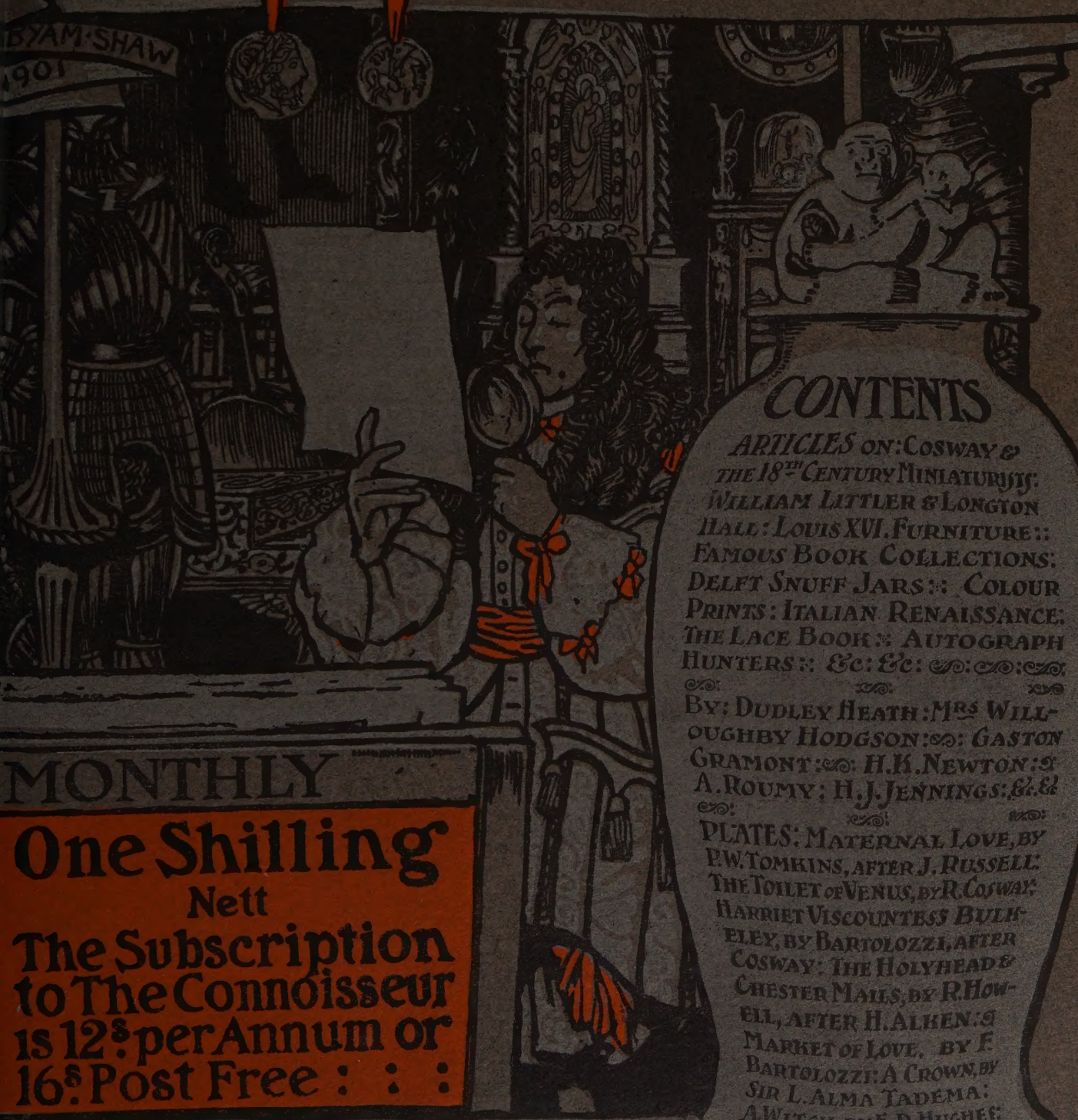
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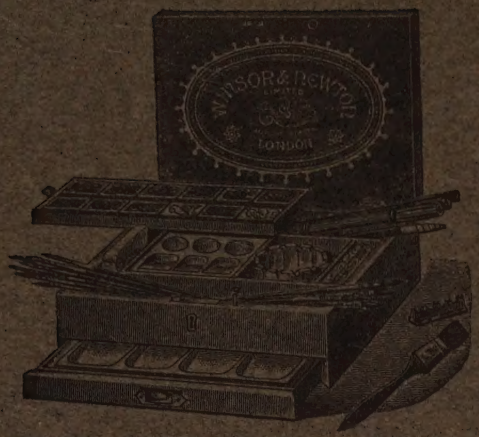
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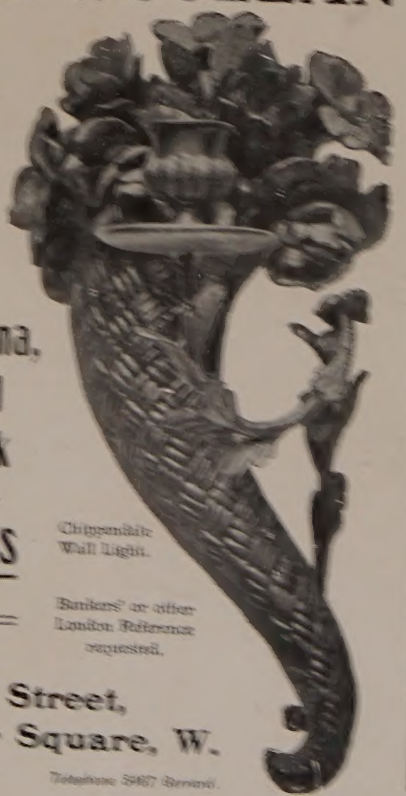
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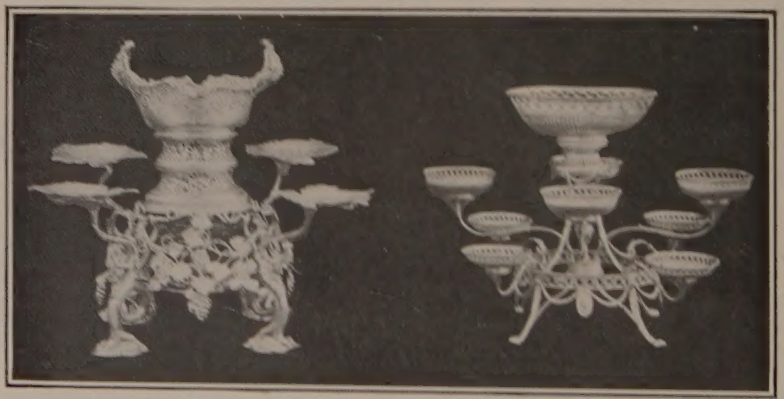
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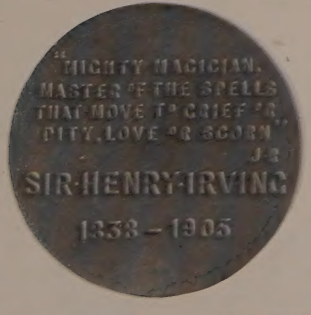
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7¼ in.	6½ in.	- 11s. 3d.
9¼ in.	8½ in.	- 15s. 9d.
11¾ in.	10 in.	- **£1** 1s. 0d.

Broadwoods



BROADWOOD QUARTER GRAND PIANOFORTE,

105 Guineas

Great Success of the Record Pianoforte Advertisement of John Broadwood & Sons in the November 'Connoisseur'

Many enquiries have been received as a result of the Broadwood Record Pianoforte Advertisement in the November 'Connoisseur.' For those unable to get that publication the following may be of interest :



BROADWOOD BOUDOIR UPRIGHT PIANOFORTE,

42 Guineas

A Piano for every Home. Every home needs a Pianoforte, for every mother and every father delights in bringing up children to love the best music.

Those who do not already own a BROADWOOD, or wish to purchase another, have now the opportunity of obtaining one on the simplest and easiest terms.

Pocket-Money and Pianofortes. Many people will now find that, much to their surprise, they are able on the new BROADWOOD System to buy a piano without entrenching on their house-keeping or pocket-money.

A Piano for 5/8 a week. When one thinks that a BROADWOOD PIANO can be obtained for 5/8 a week—paid monthly=24/6—it will be seen that no drawing-room, boudoir, or nursery need be without one.

For Nursery and Boudoir. What better instrument could one require on the New BROADWOOD System of Purchase than the Popular BROADWOOD Boudoir Upright? To obtain this piano, which costs 42 guineas, you pay a monthly instalment of 24/6 for three years, and all the time you have the satisfaction of knowing that you do not forfeit all the payments made on account should you desire to return the instrument.

The Boudoir Grand for the Drawing Room. No one will regret buying on the New BROADWOOD System the beautiful Quarter Grand (No. 1) which has been played upon by many musical experts, and has given the greatest satisfaction.

This handsome instrument costs only 105 guineas, and can be purchased on the BROADWOOD System ("The Times" plan of three years Deferred Payments with BROADWOOD SURRENDER VALUE) in 36 payments of £3 1s. 3d. a month. Suppose that circumstances should arise which cause you to desire to give up this instrument, BROADWOODS will take it back at any time, and, as in the previous instances, send you a cheque for the difference between the monthly instalment payments and the hire charge for whatever time the piano has been in your possession, less cost of carriage.

NO HOME need be without a BROADWOOD PIANO.

Write for New Autumn Catalogue sent Post Free.

John Broadwood & Sons, Ltd., Conduit St., Bond St., W.

The Æolian should be in your home at Xmas-time.



IF it is the desirable thing when making a Christmas purchase to find something that will give the greatest pleasure to the greatest number, then the purchase of an Æolian should surely be decided upon.

The Æolian is a musical instrument—a home orchestra—which anyone can play. It brings the finest orchestral compositions into your home, and you may be said to conduct your own band of skilled musicians.

There are two ways of hearing music—one, listening to the playing of others, and the other and more satisfactory way, playing oneself. All that is necessary when playing the Æolian is to pedal gently and regulate the expression stops.

It means something that the greatest musicians highly endorse the Æolian. It means that Æolian music is artistic music. It also means that the Æolian is an instrument worthy your investigation if music in any way appeals to you.

Æolians are made at various prices, according to their size and scope. To meet the convenience of customers, we have arranged that payments may be made by instalments.

You are invited to call and hear the Æolian or write for Catalogue **1.**

The Orchestrelle Company,

ÆOLIAN HALL,

135-6-7, New Bond St., London, W.

W. H. PECKITT,

DEALER IN

Rare Postage Stamps.



Telephone: 204 Gerrard.

Price List free on application.

SINGLE STAMPS AND COLLECTIONS PURCHASED.

A Large and Choice Stock, ranging from CURRENT ISSUES to the GREATEST RARITIES, always on view. *Inspection invited.*

47, STRAND, LONDON.

PLEASE NOTE NEW ADDRESS.

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TO BE OBTAINED ONLY FROM

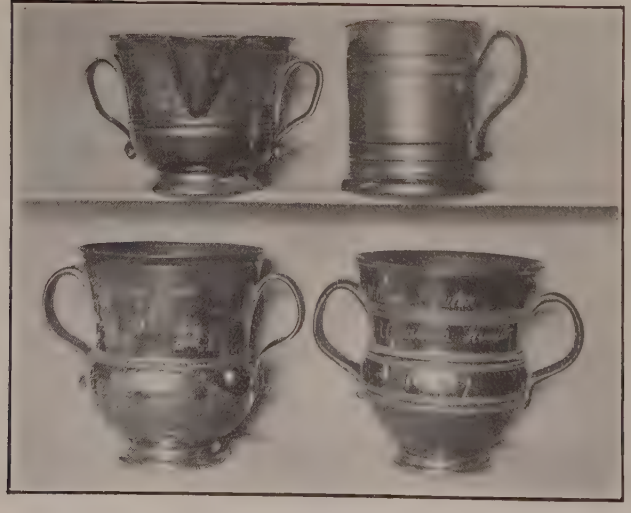
GREGORY & CO.,

19, Old Cavendish Street, LONDON, W.

PATTERNS AND PRICES SENT ON APPLICATION.
ESTIMATES GIVEN FOR PAINTING & DECORATION.

F. W. PHILLIPS, Antiquary,

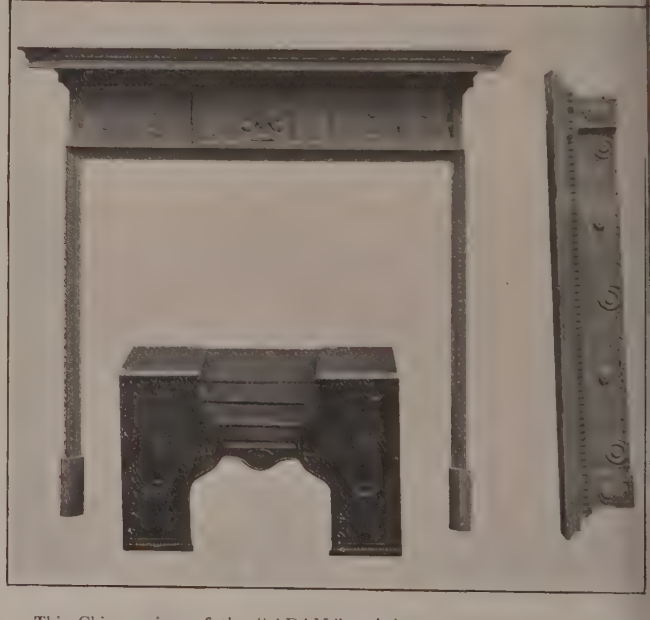
The Manor House, HITCHIN.



Four specimens of dated Nottingham **Salt-glaze Stoneware,** commonly called **Crich Ware.**

A Fine Collection of Early English Pottery and Porcelain.

Elers, Salt-glaze, Lambeth, Wheildon, Wedgwood, Leeds, Staffordshire, etc. Plymouth, Bow, Chelsea, Derby, Rockingham, Swansea and Nantgarw.



This Chimneypiece of the "ADAM" period was removed from an old house in Spitalfields.
The unique enrichments are of pewter, and form a charming contrast to the painted (wood) ground-work. The original "CARRON" Grate is quite interesting.
Dimensions—4 ft. 11 in. wide by 4 ft. 10 in. high; opening 3 ft. 9½ in. wide by 3 ft. 8 in. high.
The object represented by the side depicts a frieze of another chimneypiece, also removed from the same quarter of the town. A portion of this has been stripped of its many coats of paint to show the pewter ornamentation and the original condition in which these examples of eighteenth century domestic art were purchased by

OATWAY,

79, Park St., Grosvenor Square, W.


CHRISTMAS LEAVES
from our New
C.6. ILLUSTRATED BOOKLET
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TELEPHONE 4152 GERRARD
TELEGRAPHIC ADDRESS
"REQUIRABLE"
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GILL
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CHRISTMAS and NEW YEAR
GIFTS
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OLD CHINA LACE and PRINTS
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THE LARGEST STOCK
OF GENUINE ANTIQUES
IN LONDON
EVERY PIECE
GUARANTEED
CABINET FACTORIES
6 & 7 DEAN STREET
ANTIQUE SHOWROOMS
73.75.77.79.81.83 & 85
OXFORD STREET
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Established 1752.

HENRY GRAVES & CO. Ltd.

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6, PALL MALL, LONDON.

ALSO AT
18, RUE CANMARTIN,
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ST. LOUIS EXPOSITION:
Winners of the Grand Prize and Three Gold Medals.

New Illustrated
Catalogue
Just Published.
Free on
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of this
Edition is nearly
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Size of Work, 17½ by 22 inches.

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Mezzotint by
T. G. APPLETON

After the Original Painting by
GEORGE ROMNEY

By the kind permission of SIR ROBERT HARVEY, Bart., Langley Park, Slough.

	Guineas.	Dollars.	Francs.	Marks.
ARTIST PROOFS, limited to 250 only	8	40	210	168
Prints on India Paper - - -	1	5	26.25	21

This Charming Picture is now engraved for the FIRST TIME, and intending Subscribers for Proof Copies should secure them before the Edition is exhausted.

ANTIQUE SILVER

Genuine Specimens at most moderate prices

AT THE

Goldsmiths & Silversmiths Company, Ltd.

112, Regent Street, LONDON, W.

By Appointment to T.R.H. the Prince and Princess of Wales.

By Appointment to H.M. the King.

Special Antique Silver List post free.



PLAIN CREAM JUG. *George II., London, 1741.*

TALL HELMET CREAM JUG. Engraved Band. *George III., London, 1792.*

PLAIN CREAM JUG. *George III., London, 1771.*

PLAIN CREAM JUG. *George III., London, 1770.*

CREAM JUG, finely chased. *George III., London, 1782.*

Special Antique Silver List post free.

Awarded Nine Gold Medals and the Grand Prix, Paris, 1900.



AN UNIQUE SILVER ORNAMENT. *Queen Anne, London, 1705.* Height, 4¼ inches.

Connoisseurs and Intending Purchasers of ANTIQUE SILVER should inspect the Choice Collection of Genuine Specimens of Silver of the 17th and 18th Centuries. No importunity to purchase. Each Article is marked in plain figures—a fixed Moderate Cash Price.



FINE SPECIMEN CHASED CUP AND COVER. *Queen Anne, London, 1703.*

Illustrated List post free.

Illustrated List post free.

THE

Goldsmiths & Silversmiths Company, Ltd.

112 & 110, Regent Street, LONDON, W.

With which is incorporated (The Goldsmiths Alliance Ltd.) A. B. Savory & Sons, late of Cornhill.

Law, Foulsham & Cole,

7, SOUTH MOLTON ST., NEW BOND ST., W.,

Telegraphic Address: SCARCENESS, LONDON. Telephone No.: 2568 MAYFAIR.



A Fine Old Mahogany 8′ 0″ Break-front Bookcase, the middle cupboard in lower part fitted with sliding trays.

For XMAS GIFTS

An Old Piece of Pottery or Porcelain.
" " Silver or Sheffield Plate.
" " Needlework.
" " Brocade.
" " Furniture.
or an Old Timepiece.

Enquiry & Inspection . . . invited. . . .

LAW, FOULSHAM & COLE, LTD., . . .
7, SOUTH MOLTON STREET,
NEW BOND STREET, W.

ANSWERS TO CORRESPONDENTS—*continued*

Coins and Tokens—continued

George II. 5-guinea piece.—6,308 (Stamford).—These are very common, worth about £5 15s.

James I. Shilling.—6,327 (Romford).—In fine state, this is worth 5s. George IV. Lion Shilling, 2s. The Coronation medal only possesses value as silver. The others are of no value.

Halfpenny, 1795.—6,617 (Lingfield).—The piece you describe is a common halfpenny token, worth only a few pence.

Rupee.—6,571 (Wardha, C.P.)—Your coin is certainly curious, but the circumstance you mention is not likely to make it of any great value.

Query.—6,243 (Nottingham).—No farthings were issued in the years you name—1870, 1871, 1877, and 1889.

Coin Weights, etc.—6,224 (Kelso).—The brass "Pistol" on your list is a weight of a Scotch pistol of William III. It was customary with the merchants of the 18th century to take any coin offered to them, and consequently they kept a stock of weights to weigh any coin not of that particular reign. The period of your weight is George II. The George III. 2d. is worth 1s.; Half-farthing, 1844, and Token, 1776, 3d. apiece.

Musical Instruments

Paolo Albani.—6,244 (Tring).—This maker worked in Palermo between 1650 and 1680. We must see your violin to value.

Objets d'Art

Glass Pictures.—5,165 (Edgbaston).—If you possess genuine old transfers, they are worth £5 the pair, but the subjects you name are being much copied at the present time.

Horn Snuff Box.—6,045 (Totteridge).—The article you describe is probably a pressed horn by O'Brisset, who lived in the time of Queen Anne. There are many similar ones in the mediæval room at the British Museum. The value is about 30s.

Glass Picture.—6,019 (Wolverhampton).—If your transfer painting on glass is in good preservation, it should realise 35s.

Copper Tea Urn.—6,223 (Leigh-on-Sea).—Judging from the sketch you send us, your copper tea urn probably dates about 1800. It is of very good form, and you should obtain about £2 for it.

Pottery and Porcelain

Cobridge.—6,658 (Östersund).—Your jug was evidently made at Cobridge, in Staffordshire, but judging from the form it is quite a late piece, and would not be worth more than a few shillings. The Villa Pottery, Cobridge, belonged at the beginning of the 19th century to Mr. Warburton. From 1835 to 1850 it was carried on by Jones and Walley, from which time until 1865 Mr. Edward Walley continued it.

Wedgwood.—6,302 (Newcastle-on-Tyne).—Judging from the photographs, your Etruscan vase was probably made in Josiah Wedgwood's time. It should fetch 30s.

"Cottage" Teapot and Sugar Bowl.—6,310 (Wareham).—The teapot and sugar bowl of cottage pattern, of which you send photograph and sketch, are of early 18th century English make, but it is not known exactly where they were produced. The value of the two is about £3 10s.

China Plates.—6,105 (Wroxham).—We cannot give you any information regarding your plates without seeing one of them. They may be old Chinese or merely English copies.

Oriental, etc.—6,283 (Lisbon).—The following is our opinion upon the articles shown in your photographs, although to judge accurately we should have them for examination. (1) Chinese powder-blue jar; appears to be old. Value probably £6. (2) Chinese bowl. Assuming it to be old, worth £12. (3) Chinese jar; value probably £8. (4) Chinese jar; this seems from the photograph to be a very fine piece, and might be worth £20 to £40. (5) Chinese bottle; probably worth £4 or £5. (6) Imari vase; if old, value about £8. (7) You do not give the mark upon this. It looks very much like Coalbrookdale, in which case it should be worth £6 or £7. If it is marked with cross swords it is Dresden.

[*continued*



Tankard, by George Gibson,
York, 1684 (Charles II.).



Tankard (Gilt),
London, 1604 (James I.).



Tankard, by Wm. Busfield,
York, 1684 (Charles II.).

COLLECTION OF

=STUART PLATE=

AT

CRICHTON BROS.' GALLERIES,



Barber-Surgeon's Bowl,
Newcastle (Charles II.).



Flagon, by Wm. Ramsay,
Newcastle (Charles II.).



Pair of Toilet Boxes,
by Francis Garthorne
(Charles II.).

22, OLD BOND STREET, LONDON, W.

Collectors are invited to view. ***Prices on application.***



Caudle-cup, London, 1668
(Charles II.).



Caudle-cup, London, 1672
(Charles II.).



Porringer, London, 1683
(Charles II.).

Heming & Co.

28, CONDUIT ST., LONDON, W.

READERS of "The Connoisseur" are requested to carefully note the advertisement supplement at the end of the Magazine.

The dates and description of the pieces of Antique Silver shewn on the first page, reading left to right, are as follows:—

Fine old Irish Cream Jug, no date letter.
Pair Cups, by George West, Dublin, 1799.
Fine old Irish Tea Kettle, Richard Williams, 1772.
Old Cork Cream Jug, George Hodder, about 1750.
Cup and Cover, Wm. IV.
Cup, Jacob Marsh, 1775.
Cup and Cover, M. Loftus, 1728.
Cup, Old Newcastle, Isaac Cookson, 1753.
Cup and Cover, Wm. IV.
Pair very fine old Scandinavian Tankards, XVIIth Century.
Pair old Silver Cups, 1766.
Fine Tureen and Cover, Charles Kandler, 1729 *(Late the property of His Majesty King William IV.).*
Covered Sugar Basin, Sam Taylor, 1752.
Porringer, Jno. Wisdom, 1710.
Pair Caddies, George II., 1737.
Porringer, Queen Anne, 1706.
Porringer, Wm. Gamble, 1712.
Sugar Basin, Charles Chesterton, 1760.
Tankard, Wm. and Mary, 1689.
Pair of Candlesticks, Joseph Bird, 1718.
Tankard, Charles II., 1679.
Tankard, Benjamin Pyne, 1697.

HEMING & Co., 28, CONDUIT STREET, W.

Messrs. TIFFANY & Co. have recently received from their houses in Paris and New York

Selections of the prevailing styles in Jewellery and Fancy Articles,

many of which will be found specially suitable for Christmas Presents.

221 & 221a, REGENT ST., LONDON, W.

PARIS. NEW YORK.

PUTTICK & SIMPSON,

Literary and Fine Art Auctioneers,

HOLD FREQUENT SALES OF

Books, Pictures, Engravings, Silver-Plate, Jewellery, Antique and Decorative Furniture, China, Coins and Medals, Musical Instruments, Postage Stamps, and every description of Decorative Property.

Valuations made for Probate and Distribution.
Experienced Valuers sent to all parts of the Country.
Advances made pending realization if required.

ADDRESS:
47 Leicester Square, LONDON, W.C.







TIFFANY FAVRILE GLASS.

The variety of above objects in this ware facilitates the selection of an appropriate Christmas Present.

SOLE AGENTS IN GREAT BRITAIN :—

TIFFANY & CO.,

221 & 221a, REGENT STREET, LONDON, W.

JOSIAH WEDGWOOD & SONS, Ltd.



Vestal Lamp, 8½ ins. high.

Replicas in Black Basalt Ware.

Can be fitted with Electric Light.

(Probably) Modelled by "Tebo" in 1774.



Reading Lamp, 8½ ins. high.

Price, £1 17s. 6d. each.

Ask your China Dealer for particulars.

ANSWERS TO CORRESPONDENTS—*continued*

Barber's Basin.—6,231 (Reigate).—There are numbers of these in existence, and they are still used to a great extent on the continent. Your specimens may be Dutch or Northern French delft. We do not know the mark. Probably it is a pattern number, and if so, they are modern and of little value.

Query

"Meriden."—5,066 (Formby).—We do not understand your query. Can you let us have further particulars?

Stamps

Australia.—6,669 (Kensington).—There has been much discussion about a general issue for the Federated Colonies of Australia, but nothing definite has yet transpired. There is a set of "Postage Due" stamps, however, which are used as a universal "Commonwealth" series.

Cyprus.—6,448 (Hastings).—Glad to hear that you are getting on so well with your specialised collection of Cyprus. I thought you would find it an interesting country. Shall always be glad to give you any advice.

"E.R."—6,636 (Manchester).—Impossible to say without seeing the specimen. Will you send it on to us and we will then obtain our expert's opinion upon it. Please register the stamp when sending.

Magnus.—6,673 (Enfield).—The letters "C.S.A.R." on the Transvaal stamps (King's Heads) denote "Central South African Railways." Both single and multiple C.A. varieties may be found thus overprinted.

St. Anthony.—6,635 (Taunton).—All the St. Anthony stamps of Portugal have the prayer printed on the back, underneath the gum. It is one of the quaintest ideas ever applied to stamps. The translation of the prayer reads:—

"Centenary of St. Anthony, 1195-1895.

"Oh, blessed tongue, which has always blessed the Lord and taught others to bless him; now more than ever do we see how great is your merit with God.—S. Boavendura."

The series was only in use for a few days, and the higher values are getting very scarce.

Query.—6,655 (Paddington).—The stamp sent is a German Local of no value. Nearly all towns in Germany possessed the right to issue stamps for local postage.

Siam.—6,653 (Hampstead).—The Siamese stamp with portrait (full face) is perfectly genuine. They were issued by error in 1900, although the type had been previously rejected. They are fairly rare.

Engravings

"Venus," by Pound, after Titian.—J. C. W. (Multon).—The value of this print is about £2.

Colour Print by S. Cousins.—6,436 (Los Angelos).—Your colour print representing *Queen Victoria, Prince of Wales, and the Princess Royal*, after Landseer, should fetch £2 if in good state.

G. Doré.—5,009 (Worcester).—Your Biblical illustrations by G. Doré will only be worth a few shillings.

Portsmouth and Plymouth Harbours, by R. Dodd.—5,017 (Bishop's Waltham).—Presuming them to be in good order, as you say, the value is about £4 the pair.

Oleograph, etc.—6,063 (Hull).—Your print, *The Happy Days of Charles the First*, is worth a few shillings. The oleograph is of no value.

"The Ladies Waldegrave," after Sir James Reynolds.—6,073 (Cockermouth).—If your engraving is by Valentine Green, published December 1st, 1781, it will be very valuable, but there are several different states, and it is impossible to say exactly without seeing the impression.

"The Seasons," by Bartolozzi.—6,062A (Banbury).—Bartolozzi engraved several sets of *The Seasons*. You do not give sufficient particulars regarding yours to enable us to identify them. Send one for our expert's inspection.

Coloured Prints, etc.—6,186 (Canterbury).—Your list of prints is too long to answer in detail. The London views are worth 5s. or 6s. apiece, and views of Paris 2s. or 3s. Retroch's etchings of very small value.

"The Spring of the Valley," by H. Ryan, after A. Benley.—5,237 (Highgate, N.).—This print is of trifling value.

SALVIATI, JESURUM & Co., Ltd.

Sole Depôt in London: 155, NEW BOND STREET, W.

LIEGE EXHIBITION: Grand Prix, Venetian Glass and Mosaic.

"Salviati" Blown Glass.



18/- 3/6 63/- 7/6 35/-

A speciality is made of replicas of Enamelled Murano, Etruscan and Pompeian Glass, as exhibited in the British, South Kensington, and Italian Museums.



ROMAN BRONZES.

Reproductions of the Chef d'Oeuvres in the Vatican, Florence, &c., Museums, at prices ranging from 25/- to £65. Similar subjects in Marble, &c.

HAND-MADE LACE.

An unique collection of Real Lace Fans, Godets and Collars, from the Royal Burano and Venetian Schools of Lace, at very moderate prices, suitable for Xmas and New Year's Gifts.

Art Catalogue on application.

No connection with any other firm using any portion of this Company's name.



Exquisite Reproduction of Point de Milan.



A complete set of six old Lambeth Delft "Merry Men" plates, temp. 1680, inscribed:—

1.—WHAT IS A MERŸ MAN
2.—LET HIM DOO ALL WHAT HE KAN
3.—TO ENTERTAŸNE HIS GESTS
4.—WITH WŸNE AND MERŸ JESTS
5.—BUT IF HIS WŸFE DOTH FROWNE
6.—ALL MERŸMENT GOOS DOWNE

STONER & EVANS,

FINE ART GALLERY,

ST. JAMES' SQUARE, LONDON, S.W.

SPECIALITY: *Old English China and Pottery.* TEL. 6658 GERRARD.

Phillips's Ltd
His Majesty's Potter's & Glass Manufacturers
Established A.D. 1760

Rock Crystal

(ENGRAVED GLASS)

is one of our Specialities. See our various designs, also the finest examples of Modern Porcelain and Glass at our Show-rooms,



19 & 20, Mount Street, Grosvenor Square, W.

UNDER ROYAL PATRONAGE.

HENRY WELLS,

15 & 19, High St., Shrewsbury.



GENUINE AND RARE OLD CHINA, SILVER, PRINTS, FURNITURE, WORKS OF ART.

S. N. NYBURG & CO.

Interior Decorations. Restorations of every description.

Largest and most varied collection of
GENUINE ANTIQUES
in London.

Furniture, China, Bronzes, Plate, Jewels, and Bric-a-Brac, specially suitable for
RECHERCHÉ AND UNIQUE
XMAS & NEW YEAR GIFTS.

Antique Furniture. Finest Examples only.



Early 16th Century Gold Enamelled Jewel and Necklace. Found recently hidden in wall of old house in Magdeburg, when being demolished. This was found in the casket here illustrated.

Casket illustrated is 17th century, in needlework with the Lily of France on sides and Tudor Rose worked on front, back, and top, and two coats of arms, with initials and date on lid.





Miniature, Cosway School, Gold and Enamel Frame.



Wedgwood Gold Mounted Scent Bottle.

5, Regent St., Waterloo Place, London, S.W.

HAROLD G.
LANCASTER & Co.,

Decorators and Upholsterers.

Estimates and Sketches free of Cost.



An old Chippendale Bureau, 3 ft. 8 ins.

21, Princes St., Cavendish Square.

NORTHERN ANTIQUE DEPÔT
60, VICTORIA ST. (Near Cathedral), MANCHESTER.

One of the Largest Stocks of Genuine Antiques in the North.

SPECIALITIES:

Rare Queen Anne Table, forms Card and Writing Table, choice - - - - - - - - - - - - £10 10 0

Set of four Old Sheffield Plated Dish Covers. These are in splendid condition, and guaranteed original - - £15 10 0

Very charming Sheraton Sideboard - - - - - - £24 0 0

BRONZES.—One or two very fine groups.

Choice Antique Bracket Clock - - - - - - - £8 10 0

Set of Twelve Fauteuils, Frames Carved and Gilt, covered in Red Figured Silk - - - - - - - - - £75 0 0

Beautiful Gent's Wardrobe, with Secretaire, inlaid, Cornice and Pediment finely carved - - - - - - £27 10 0

Two very fine Convex Mirrors.

NORTHERN ANTIQUE FURNITURE DEPÔT,
60, Victoria Street, near Cathedral, MANCHESTER,

For Genuine Furniture, Old Sheffield Plate, Old Pewter, Old Brass, Old China, etc.

Proprietor, J. W. NEEDHAM.

ANTIQUE CARPETS

for

ANTIQUE FURNITURE

CARDINAL & HARFORD

Have an unrivalled collection at all prices.

108/110, HIGH HOLBORN,
LONDON, W.C.

Established 1792.

Ye Olde King Charles' House,
NEW STREET, WORCESTER



A fine Chippendale Settee, £25.
2,000 square feet of Old Oak Panelling at 2s. 6d. per sq. ft.
We hold one of the best selected stocks of GENUINE ANTIQUES in the Midlands, at very reasonable prices. We shall be pleased, on receipt of a post card, to submit photos. Inspection invited.

A. E. WOODWARD, *Manager.*

JENNER'S, EDINBURGH,

Artistic House Furnishers.

Established 1837

Established 1837

Jenner's Furniture Galleries contain many beautiful reproductions of Sheraton, Hepplewhite, Adams, Chippendale, and the French Period.

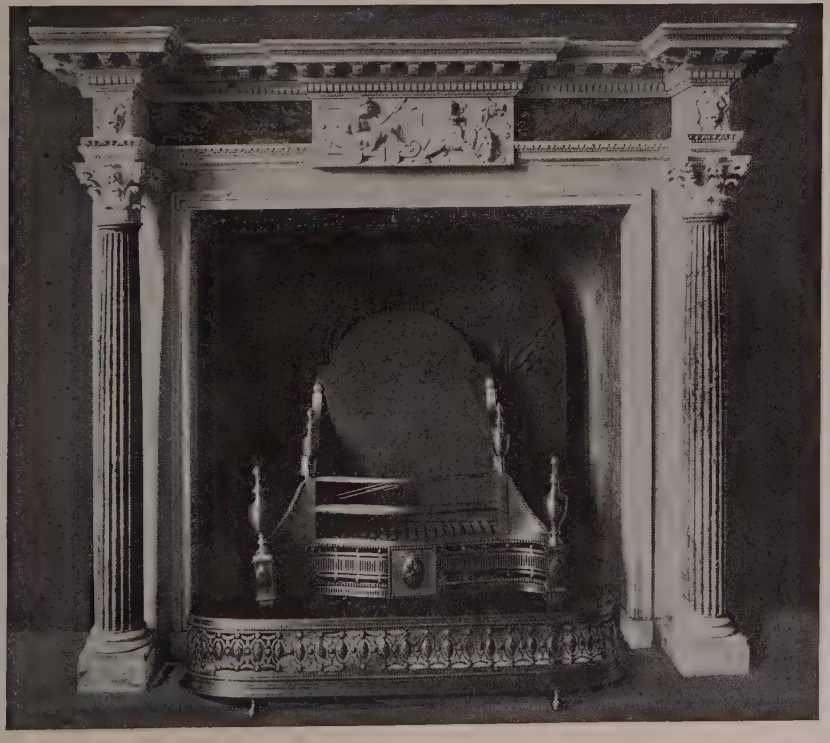


Jenner's selection of Modern and Antique Rugs and Carpets is the most extensive and complete in Scotland.

Careful attention is given to all correspondence, and when desired a representative is sent who is competent to offer suggestions and submit estimates,

CHARLES JENNER & Co., Princes St., EDINBURGH.

LITCHFIELD'S GALLERIES 3, BRUTON ST., LONDON, ENGLAND.



One of a Collection of beautiful Carved Marble Chimney-pieces

ON SALE

SIZE.

Length of shelf, 6 ft. 7½ ins.
Height of shelf, 5 ft. 5½ ins.
Opening, 4 ft. 1 in. high by 4 ft. 1 in. wide.

Collectors are invited to inspect stock and write for particulars



The following is reprinted from an Advertisement Column of "The Times," July 31, 1905, and is now out of date.

WHAT the owner believes to be an unique 16th century version in bronze of the ANTIQUE MARBLE DANCING FAUN (restored by Michael Angelo) in Florence has been discovered, and he will give £100 to the first person who gives him a PHOTOGRAPH of a FACSIMILE of his bronze. It is conditional that the photograph be endorsed with the name and address of the sender and the whereabouts of the bronze from which it is taken. The bronze must, if necessary, be brought here for inspection and comparison with the bronze of which photos are exposed at 5, Crosby Square, E.C. This offer stands for one month only. Address, Owner, care of T. Crome, 5, Crosby Square, E.C.

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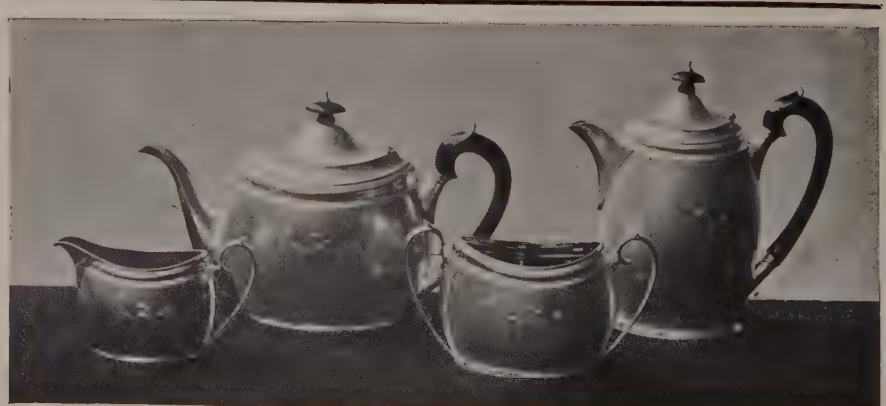
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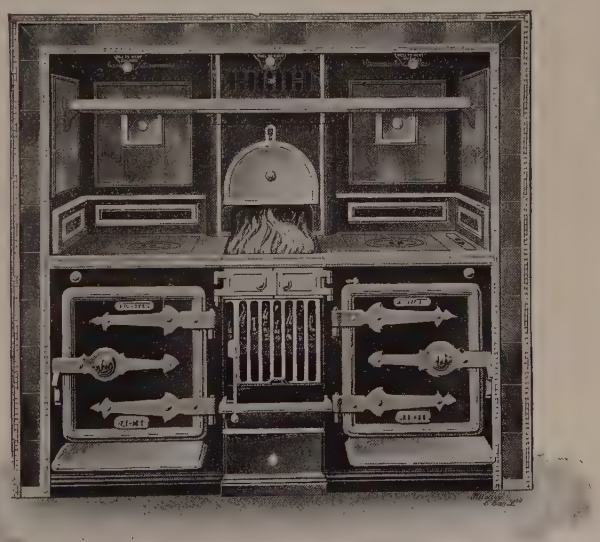


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The Indices for Volumes I. to XII. can also be obtained at the same price, viz., Sixpence each.

ANSWERS TO CORRESPONDENTS—*continued*

Engravings—continued

"The Woodboy," after Thomas Barker.—4,431 (Godalming).—This was a popular subject, and was engraved by different artists. That by Gaugain is the best known.

Coaching Prints.—6,609 (Newport Pagnell).—The two prints you mention probably do not belong to a series. As far as we can remember, they were published as a pair, and without the artist's name. In any case, they are not of great value.

Bartolozzi, etc.—6,010 (Masham, Yorks.).—The two prints you describe are of small value.

Hogarths.—6,023 (Wandsworth Common, S. W.).—Hogarths are not in demand, and your prints can be had for a few shillings.

Bartolozzi.—5,959 (Clapton).—The print of *Lady with Child, and Robber*, by Bartolozzi, after Kauffman, is not popular. It is worth from 15s., if in black, to 25s., when in red. The coloured print, *Æsculapius, etc.*, is a frontispiece of one of the large editions of *Linnæus*. The other two prints you mention are of little value.

"The Wood Girl," by Gisborne, after Hoppner.—5,960 (Sheffield).—This is an uncommon print, but it is not of great value; about £2.

Rubens, etc.—5961 (Hartley).—Your coloured engraving of Rubens, and the hand-coloured print, *Smugglers on the Watch*, are not worth more than a few shillings.

"The Poacher" and "The Millers," by S. W. Reynolds, after George Morland.—5,997 (Bristol).—These are not prints in demand. Value 50s. to £3 the pair.

"Summer," by Nugent, after G. Morland.—6,163 (Ashford).—If, as we believe, this is one of a series of small plates, it is not worth more than 5s. or 6s.

Objets d'Art

Bronze Plaque.—5,216 (Frodsham).—Your bronze plaque is after the celebrated picture of *The Last Supper*, by Leonardo da Vinci, at Milan. It is probably Italian work, but comparatively modern. These plaques are pretty common, and they are not of great value; but yours is large, and must have cost a good sum originally. It should be worth £3 or £4.

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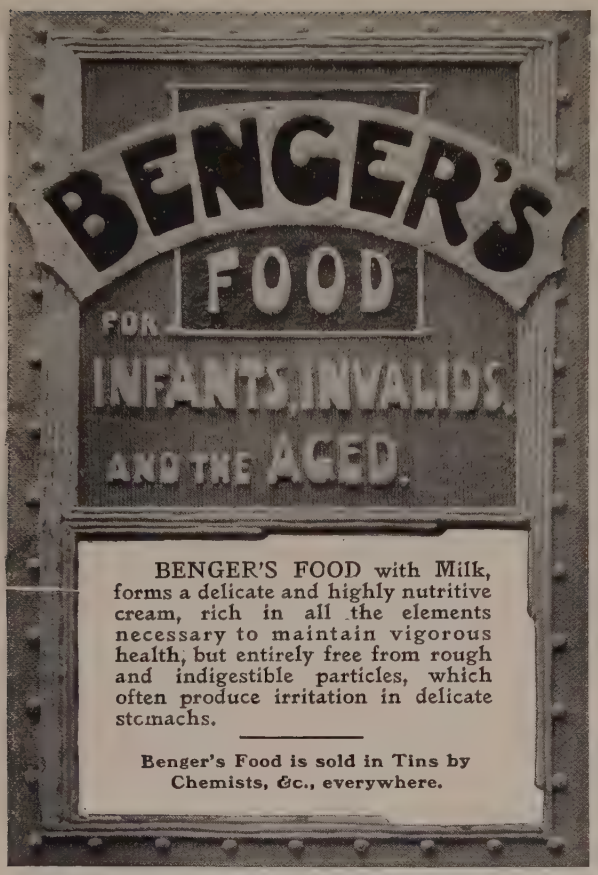
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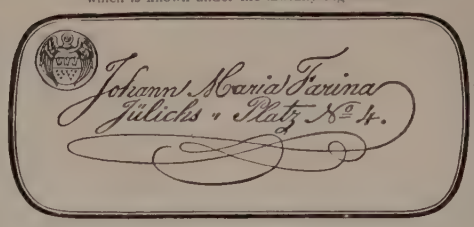


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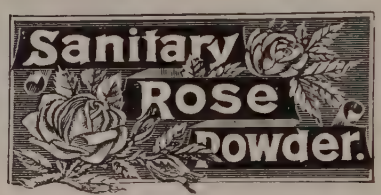
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In order to facilitate reference the answers in the Magazine are prefixed by the number of the Coupon and headline indicating the subject.

Owing to the great demands upon our space it is impossible to guarantee a reply in the ensuing issue to any applicant, but every effort will be made to insert same promptly, and strict order of priority will be invariably maintained. A note of advice will be duly forwarded to each correspondent a few days prior to the publication of the number containing the information required.

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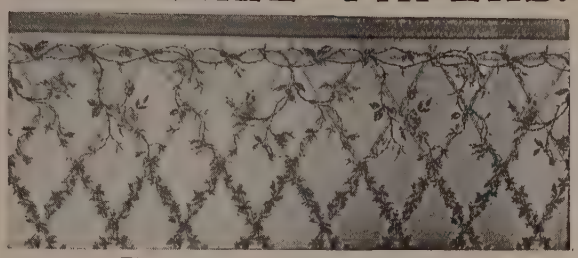
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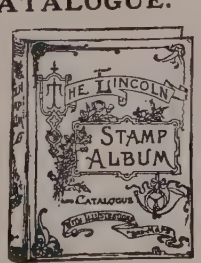
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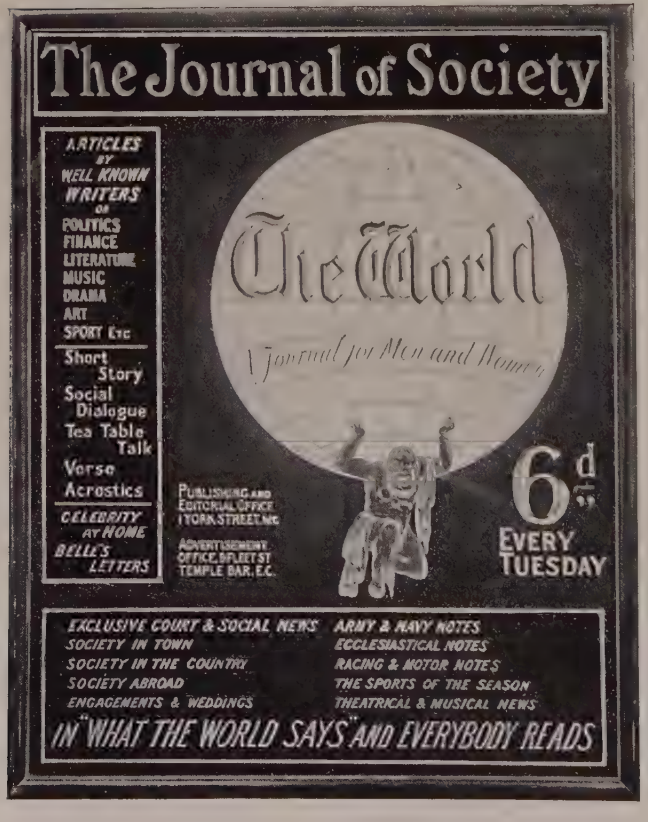
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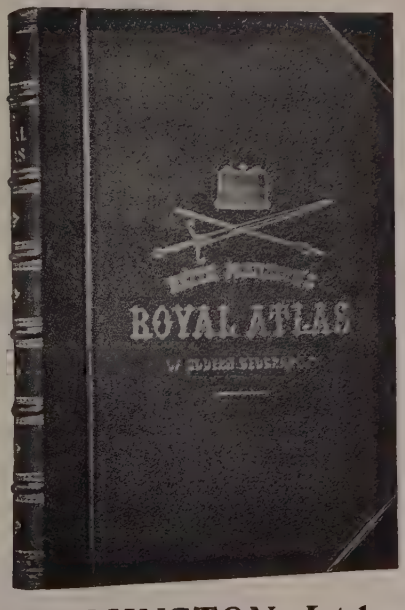
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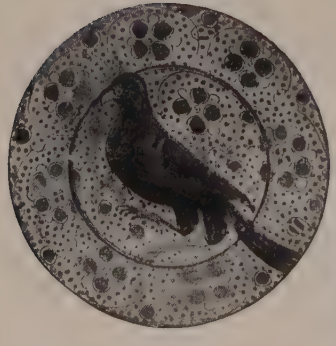
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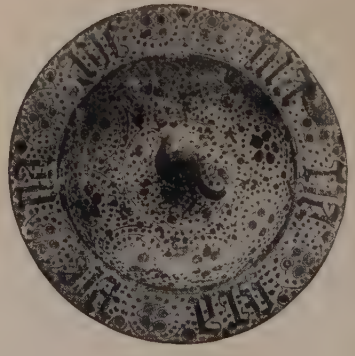
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Cosway and the Eighteenth Century Miniaturists
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So much has been written in appreciation of Cosway's art, that, even if I were so disposed, it would be difficult to add to the lustre of his reputation by further praise.

His admirers have exhausted superlatives in their endeavour to honour him, without ever giving a satisfactory analysis of his extraordinary power of fascinating us. They have been content, rather, with asserting the more obvious truism that his art is inimitable. That this is a truism has been abundantly proved, for surely no painter, in big or little, has had a greater host of disciples or followers, and yet remains so absolutely inviolate to their attacks on his supremacy in his particular school. He dominated the art of the eighteenth century, and ever since has been held by critics, miniature painters, and the public, as a pattern of perfection for the portrait "in little."

It is not as a detractor of Cosway's talents that I wish to write, but rather as one whose appreciation is tempered with other ideals—ideals which I think are worthier than any that Cosway can inspire. To make use of an aphorism—we love best that which pleases us most, but it is easier to be pleased by that which is pretty and charming than that which is true and noble. The first qualities appeal to us at once, whereas truth and nobility of conception are far less obvious and require thought and knowledge to appreciate. The prettiness and charm of a Cosway are indisputable and alluring because of the skill and finesse with which he expresses his very limited range of facts. He seized at once on a method of technical expression in absolute correspondence with his superficial vision. His art is a refined, but restricted, convention, over which he held that complete mastery of expression that realizes perfect unity between the motive and the method. It is this that gives the distinction to his work beloved of the connoisseur.



PORTRAIT OF A LADY BY GEORGE ENGLEHEART
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From his study of classic art he learnt certain formulas of generalization, and this, combined with a rather abnormal sensitiveness to feminine beauty, enabled him to flatter and idealise with discriminating style. He was a master in the use of his materials, and his unerring instinct for effect seized at once

on the peculiar virtue of ivory, and evolved a technique in complete accord with it. He discarded the heavy opaque manner used by previous painters on ivory—such as Bernard Lens. Nothing boisterous, strong, or crude was admitted into the theme; his touch glided with swift delicacy and insistent with a playful suggestiveness over the smooth surface. The tones were felt but not materialised, the colour is but a silvery nuance of reality, and the ensemble sparkles with an effervescent charm which almost evades analysis in its spontaneity. It must not be forgotten that the fashions of the day lent themselves to Cosway's manner, or, it would be truer to say, that Cosway's almost feminine intuition for sartorial fitness evolved a style appropriately in sympathy with the prevailing modes. The powdered hair, the décolleté bodice, and frilled chemisette, are inherent parts of his particular scheme, and were used as essential ingredients in his recipe for the lady's portrait in miniature. How futile is any attempt at imitating such qualities as these, that depend for their attractiveness so entirely on a question of temperament—the temperament of the society of the period, and of the artist who symbolised that society. Cosway's work is brilliant, unsubstantial, effervescent, it commands our immediate admiration, but appeals to no deeper feeling. His art never convinces by its truth, his portraits give us nothing that is biographical, psychological, or individual, and are but vaguely reminiscent of the sitter. We are in love with the temperament of the painter rather than the character of the sitter, just as the painter was in love with his own skill rather than with the object of it. Cosway's life was an index to his work in this matter of temperament; his ambitions, his tastes, his manners, were equally effervescent, equally brilliant, and, we are bound to believe, equally insincere in so far as their outward show was concerned. In comparison with his contemporaries, he was prodigiously successful, and this sufficiently accounts for their constant endeavours to imitate him. They one and all absolutely failed to achieve the qualities for which I think Cosway is alone pre-eminent—the graceful feeling and suggestive freedom of touch and appreciation of line. To realise these particular qualities in Cosway, we must turn to his drawings in pencil, pen, and wash. At his best they show facility of composition, and a dainty conceit in their motive which is distinctly attractive, but it is in their technical handling that we realise the work of an artist. The most beautiful example of his pencil drawing is the group of three Princesses at Windsor. Two of the figures are seated on a settee, and the third is standing on the right-hand side; they are full length, and draped in the full soft skirts and low bodices that Cosway so dexterously delineated. With an ease of touch and flow of execution, every line plays an essential part in the composition. Here we have grace personified and perfection in the technical use of the pencil, yet it can hardly be said that this group contains any real drawing in the sense that the great masters understood the term. The tinted drawings of Cosway were the outcome



A PENCIL PORTRAIT SKETCH BY RICHARD COSWAY
THE PROPERTY OF SIR TOLLEMACHE SINCLAIR.



R.s Cosway dul.t

Etchd by J.K. Sherwin

Her Royal Highness the Duchess of Cumberland and Strathern.

of over popularity, and a desire to accelerate and increase his output, and many of them show signs of this haste. The tinting of the faces is lacking in quality and finesse, though the pencil work is nearly always free and feeling, if without any real appreciation of form.

It is in his poetic fancies that Cosway shows most clearly his study of classic art. In the illustration of *The Toilet of Venus*, which is executed in pen and ink and wash, may be seen the facility with which he could compose and his charming sense of line and proportion. The pencil portrait sketch is also very typical of the painter. When considering these drawings, it must be borne in mind that the pseudo-classic style was very much affected by many contemporary artists of the period, amongst whom could be mentioned several skilful ladies who designed for Bartolozzi and other engravers and artists. It is clear, therefore, that whatever we may think of the fanciful drawings by Cosway, it is as a painter of miniature portraits that his reputation stands or falls. Unfortunately, the real essential to a successful miniature portrait is wanting; they are not portraits, and, moreover, when we admire his miniatures, we are absolutely indifferent as to whom they may be supposed to represent, except in so far as a name may add some fictitious value to them. In spite of this, such examples as we give here* possess so much indefinable happiness and sweetness in their rendering that our sounder judgements are well nigh bewildered.

The charming profile of an old lady, wrongly described as Mrs. Butler (Fanny Kemble) is particularly interesting, because its technique, though free and full of sensitiveness, is much more tentative than the usual lady's portrait by Cosway. The colour, too, is quite delightful, and, being of an old lady, it perforce contains more character and individuality—in fact, more portraiture and less convention.

The pretty and dainty head of Elizabeth Foster, Duchess of Devonshire, is another most excellent and typical example. It represents, perhaps, the most mature phase of the painter's art, when with wonderful freedom of manipulation and a very simple palette, he gives us a classic generalization of form, colour, and proportion that commands our immediate enthusiasm.

The more precise finish in the miniature of Lady Manners shows us a somewhat different period. It is far more deliberate and conscious in its technical qualities; its colour is more varied, the greys are more purple and less silvery—in fact they are obtained with greater effort. The actual brush work is more laboured, more minute, still, in other respects, we see the same intuitive feeling for the beautiful in every detail, the same harmony and balance in every portion of the miniature, even though the result is a glorified fancy rather than a vivid reality. It is worth mentioning, in view of the existence of several copies, that the reproductions we give were engraved direct from the originals in the possession of Mr. Henry Drake, who very kindly placed them at my disposal for this purpose.

Although the study of Cosway's art may help us to understand the full significance of gracefulness in the rendering of a miniature portrait, his style is too entirely subjective to accept as a model on which to build up a really vital school of miniature painting. A vigorous school of painting cannot exist without character as its staminar and the true expression of character can only exist with the sincerest insight and a firm, direct, and autographic manner of handling.

To turn to Cosway's two pupils, Andrew and Nathaniel Plimer, who have been eulogised little less than their master, the merits of their work cannot for a moment be seriously compared with his. Andrew and his brother, to an even greater extent, reduced the art of portraiture "in little" down to a recipe of line, form, and colour. Their drawing is more faulty, and lacks much of the grace and suggestion of form possessed by the more popular painter; their technical qualities, though free and direct, are much more academic. They made use of a hatched line, which is both mechanical and hard. Their generalization of the features to a given mould converts their miniatures into little more than conventional symbols of "les belles dames" of the period. The constantly recurring sameness of pose, with exaggeratedly large eyes and small simpering mouths, becomes tedious, and insistently commonplace, when viewed from the serious aspect of portraiture. They had obviously learnt well certain formulas, which they practised with a monotonous zeal that lacked all inspiration. They became skilful within this very prescribed convention, and, since it was a convention that was founded on well defined laws, their work does not lack a certain style. It was a style eminently

* See plate p. 199, THE CONNOISSEUR, November, 1905.



R. Cosway R. A. Delin.

Mr. JACKSON.

suited to the eighteenth century phase of the art, when miniatures were classed as dainty trinkets rather than as serious paintings.

The Plimers' miniatures—for it is hardly necessary to separate their work—possess the charm to be found in many of the contemporary portraitists. They have a simplicity and tastefulness of effect, a prettiness and daintiness of handling, and a completeness of motive, that give an air of distinction to the subject; but I think it can hardly be denied that they are without reality, and fail to show us the finer imaginative insight into the personal charm or characters of the sitters, the realization of which is so convincing. At a recent exhibition of their work, nothing was more apparent than this want of life and individuality. The persistent generalizations, through repetition, lost all point and power to please; even the skill and dexterity of the work became so obvious as to lose force, and there was little reserve of merit to re-awaken our admiration in any degree.

The mannerisms of pose and drawing were very tiresome, and the uniformity of type in the rendering of the features gave a close family relationship to the entire collection. There was, however, one miniature of the Duke of Devonshire, signed and dated 1786, that was refreshing in its complete contradiction of the prevailing characteristics. The pose is dignified without being sentimental, the scale of the miniature is smaller, the head is turned to the left instead of the right—as in almost all other examples, and the prevailing blue in the background is modified. The most daring innovation, however, is the bold shadow thrown across the lower half of the figure, and this is both original and successful.

The portrait of a gentleman we give as an illustration is a very good example of Andrew Plimer's work. It has been thought by some authorities to be a Cosway, but this it most certainly is not, though it is an excellent specimen of Andrew's painting, both in colour and drawing. The miniature of the Duchess of Portland is peculiarly typical, and might almost be a replica of any other of the ladies' portraits by this artist.

The work of George Engleheart, Cosway's most successful rival, is worthy of some considerable study. It strikes a truer note, and displays a more sincere attempt at portraiture. George Engleheart was decidedly of the Cosway school, and retained many of the qualities of treatment for which this school is distinguished. His miniatures have constantly been confused with Cosway's, though to the student of the art his touch is quite distinctive; it lacks the suppleness and flow, and is more emphatic in its insistence of the forms and tones. His drawing is more positive, or less suggestive than the master's, at the same time it is constructively more accurate. Engleheart possessed other powers of expression, acquired from a study of the works of Sir Joshua Reynolds. Sir Gardener Engleheart has in his collection one or two little pictures which show a really delightful sense of pictorial effect and composition. In the two I especially recall there is a breadth of light and shade, a solidity of handling, combined with a gracefulness of drawing and colour, that lift this artist above the mere painter of frills and faces. The water-colour portraits on paper by George Engleheart are full of character, and, to my thinking, are much more satisfying as portraits than Cosway's tinted drawings. They are usually done in profile, with the face tinted in with vigour, and the rest left freely expressed in monotone.

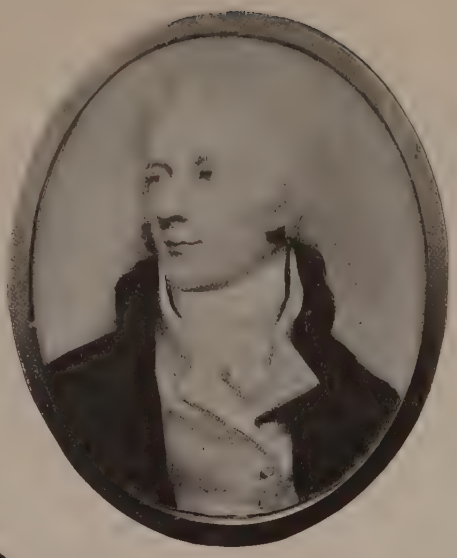
I shall content myself with only mentioning two other painters, contemporaneous with Cosway, though not of his school. John Smart is noteworthy for the extreme finish of surface that he attained. This has led writers to liken his work to enamel, and, quite recently, I have seen a curious mistake made by a connoisseur in taking an enamel after Smart for an original by him. This finish of surface, I think, is not necessarily a virtue, and in Smart's miniatures it sometimes led to the over-modelling of the features. What his contemporaries most admired in his little portraits was their truth, or, what one writer called, "his surprising likenesses," and it is for this he is principally valued in the present day. I believe that his soberness of colour, especially in the backgrounds, together with his grasp of character and expression, point to his having been influenced by earlier traditions. It is certainly these qualities which give dignity and worth to his miniatures; had he possessed a greater feeling for decoration, and placed his figures with more art and grace within his ovals, I think it would be more readily appreciated how nearly his art fulfils the noblest achievements of the miniature portrait.

His small portraits, in spite of their obvious defects, convey an idea of reality and truth that convinces us of their unaffected sincerity. He had none of the effervescent quality of Cosway, none of his brilliant cleverness of handling, he

produced his effect by infinite care and labour, and the result is uninspired, but full of solidity and thoughtfulness. To some extent Smart's miniatures, in their scheme of colour and tone, are reminiscent of the Swedish miniaturist, Adolphe Hall, his famous contemporary of the French school.

Ozias Humphry's miniatures exhibit qualities that are undoubtedly inspired by Sir Joshua Reynolds. Certain of his small portraits characteristically suggest their source of inspiration in pose and colour. To appreciate Humphry's true position amongst eighteenth century miniaturists we must see his Oriental portraits "in little." These, I think, lift him on to a higher plane than a comparison with Smart, with whom he has been so frequently associated in his manner of work.

I shall include in this short review of the principal eighteenth century miniaturists, some mention of Andrew Robertson, who rightly belongs to the nineteenth, although he was already working at the time Cosway was at the zenith of his fame. Robertson stands alone for his robust and vigorous protest against the prevailing effeminacy in the treatment of the miniature portrait.



PORTRAIT OF A GENTLEMAN
BY ANDREW PLIMER
IN THE COLLECTION OF
HENRY DRAKE, ESQ.



THE DUCHESS OF PORTLAND
BY ANDREW PLIMER
IN THE COLLECTION OF
THE DUKE OF PORTLAND



PORTRAIT OF A LADY BY JOHN SMART
WALLACE COLLECTION

Like most enthusiasts for an unfashionable cause, he may be accused of having overridden his mark, especially in his ladies' portraits; even here we may see how skilfully he retained the balance of effect by the very boldness of his harmonies of colour and modelling. I am thinking especially of a miniature in the Royal collection of the Princess Amelia, where the strong flesh colour and fine drawing of the face is balanced by the purity and directness of the painting of the blue hat and dress. We know that Robertson took Raeburn as his model early in his career, even studying in the great Scotchman's studio, and remained true to what he rightly believed was the nobler province of the portrait painter. His work was often mistaken for oil by his contemporaries, and this is, perhaps, a justifiable criticism on his methods. In this respect, however, it may be claimed that the miniatures by Holbein and Cooper are a precedent, though I think Robertson was ill advised in his use of so

much gummy varnish. It would have been pleasanter had his strong tones been left "dead" and "flat," as in the earlier master's work.

We give an admirable specimen of his portraiture in the miniature of Charles Heath, the engraver. Here the handling is most masterly, the colour is rich and fleshy, and is rendered with all the fulness and tone of nature.

Robertson was not unappreciative of Cosway's work, but his criticism of it was just and to the point. He says, "They are too much like each other to be like the originals, and if a man has courage to deviate from the model, we all know how easy it is to paint pretty things, when he can paint smooth without torturing it into a likeness of a bad subject." Robertson looked back to the work of Samuel Cooper, and realised the great principles which inspired him—the principles of truth and sincerity. The seventeenth century miniaturists had their conventions, but they were based upon truth and simplicity of rendering, not upon artifice or affectation. They were true to the noblest traditions of the art, which can be traced through centuries of slow development in technical expression. This development had its rises and falls coincident with other branches of art, but it culminated in a perfection which has never been surpassed, in the work of the Cromwellian period, and compared with which the eighteenth century must be considered as decadent.



CHARLES HEATH BY ANDREW ROBERTSON
IN THE COLLECTION OF LIONEL HEATH, ESQ.



E TOILET OF VENUS"

M A PEN AND WASH DRAWING BY RICHARD COSWAY



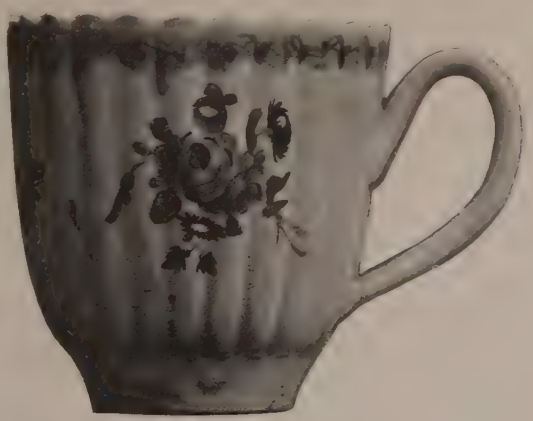
PORCELAIN

William Littler and Longton Hall

By Mrs. Willoughby Hodgson

ALTHOUGH the collector has for some time taken a lively interest in Longton Hall porcelain, very little is at present known about that factory and its productions. Mr. Nightingale, in his *Contributions towards the History of English Porcelain*, is the one authority from whom all other writers have quoted, and as his book was printed for private circulation only, it is not often to be met with in these days. Quite recently two Longton Hall vases were sold in London; they are described as being very badly broken and even more badly mended, and yet they fetched the large sum of £136. Facts like this are the straws which show the way the wind blows and stimulate the interest of the collector, and I think a few details about the factory and the hitherto unpublished illustrations of some specimens of Longton Hall porcelain—which through the kindness of their owner I am able to show—may be of interest.

Historians of the Staffordshire Potteries are all agreed that William Littler was a man of weight in that district, as one who did his utmost to improve existing wares and methods and who also brought into use new materials. We hear of him in 1745, at the age of twenty-one, as a potter, the son of a potter, from whom he had inherited a small estate at Brownhills, near Burslem. Early in life he seems to have been impressed by the resemblance between fine white Staffordshire salt glazed ware and Oriental porcelain, and with the help of his brother-in-law, Aaron Wedgwood, he set about to improve the former; he is also credited with being the first potter to make use of a fluid glaze. Simeon Shaw (*History of the Staffordshire Potteries*) speaks of the "fine glassy surface" of this ware as made by Littler. He says, "Some excellent specimens are ornamented by enamelling and gilding; and others, having had a little manganese applied, resemble the finest lapis-lazuli." This fine ware is mentioned in connection with William Littler (or "Littlor" as Pitt spells it) by all historians of the Potteries at the end of the 18th and commencement of the 19th centuries, and the question arises—What has become of it? There are a few pieces at South Kensington, decorated in a manner very similar to that afterwards adopted by Littler for his porcelain, namely, a ground of cobalt blue ornamented with white and black enamel, and sometimes with size gilding. I have also seen in the Museums at Burslem and Hanley some pieces which might be attributed to Littler, but specimens are rarely, if ever, met with in private collections.



No. I.—*Fluted Cup decorated with sprays of coloured flowers*

Littler's object — to discover the secret of porcelain making — may have been achieved while he was still at Brownhills, but on this point no two authorities are agreed; certain it is that he failed financially and was obliged to sell his patrimony, his failure



No. II.—*Saucer with border of Longton Hall blue The centre painted in colours*

being brought about by expenses incidental to the attempt to make porcelain. In 1750 he removed to Longton Hall, where we are told he "so successfully prosecuted his experiments as to surpass all the expectations of his contemporaries, and to excite the astonishment of the Potteries." His chief workman was a certain Dr. Mills, who, according to Simeon Shaw, was not only a "good practical potter, but a tolerable modeller." As early as 1752 an advertisement of a sale of Longton Hall porcelain appeared in the press, which shows that Littler had lost no time in making and bringing his wares to the notice of the public.

William Littler spared no trouble or sacrifice for the art he loved, but success in one direction spelt disaster in another; his porcelain, we are told, "exhibited great lightness and beauty," but clearly it was not appreciated by the public, for John Ward, in his *History of Stoke-on-Trent*, uses these significant words when speaking of certain pieces, "They would certainly have won their way in after times." Littler failed in business a second time, but we still find his name attached to advertisements as a seller of Longton Hall china, and he does not seem to have severed his connection with the factory.

I have tried in vain to unearth the history of Longton Hall before it became a china factory. The Rev. Stebbing Shaw does not mention the place in his exhaustive *History of Staffordshire*, published in 1798, and John Ward takes up its history subsequent to Littler's occupation, when it had been purchased by Mr. (afterwards Sir John) Edensor Heathcote. It is described as a Queen Anne mansion, and was situated a mile from the village of Longton. Some writers omit the word Hall in speaking of the manufactory, and it seems that there were several potteries in Longton. This has led to a suggestion that china was not manufactured at the Hall, a suggestion strengthened by the fact that no fragments of pottery have been found there. It is significant that Stebbing Shaw does not mention this Queen Anne mansion, and if it had become a house of commerce this might account for the omission. A side light (which some may think has no bearing on the case) has suggested to me that Longton Hall, when it came into the possession of the Heathcote family, required considerable renovation, and that it may have been necessary to convert it once more into a dwelling-house after serving as a pottery. I refer to those two magnificent chimney-pieces, each of different design, made by Wedgwood and Flaxman for Sir John Heathcote, of Longton Hall. These veritable triumphs of the potter's art, were for some years in the South Kensington Museum, but are destined, I fear, to find a permanent resting-place on the other side of the Atlantic. They are of pale blue and white jasper, of a texture and fineness unsurpassed. Artist, potter, and lapidary have surely never combined to bring their work to greater perfection.

In the days of Sir John Edensor Heathcote, people did not amuse themselves by fitting up their houses to suit the latest fashion, and to my mind it looks as if finding fireplaces and chimney-pieces damaged or deficient, Sir John gave orders to Wedgwood to supply some of the new ones.

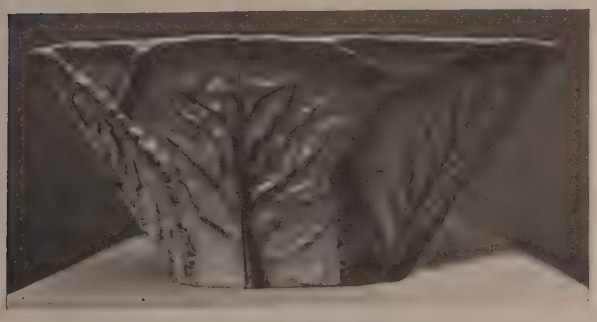
After the failure of the Longton Hall Works,



No. III.—*Fluted Cup of Chelsea-Derby Porcelain, painted in colours, with a bird on a branch and insects; a narrow border of gold round the base, handle and edge*

it would appear that a second venture was made at the same place, which seems to have been on a more important scale than the first. What was William Littler's connection with this is not known, but the advertisements of sales by auction were generally signed by him until the year 1758, when the announcements were issued by "William Littler and Co." The fact that Littler was no longer financially capable of carrying on the business, added to the mysterious words "and Co.," has aroused a great deal of conjecture which I fear we shall never be in a position to elucidate. Mr. Nightingale has, however, made a most interesting, and, I think, a highly probable, suggestion, namely, that William Duesbury and others may have backed Littler at this juncture, and have been instrumental in re-establishing these works. He quotes a letter from Mr. Frank Jessop, a great-grandson of Duesbury, who says, "Mr. William Duesbury, four generations ago, was the proprietor of china works at Chelsea, Bow, Longton, and Derby." In considering this suggestion it is interesting to recall a deed brought to light and quoted by Professor Jewitt. This deed was drawn up in 1756 "between John Heath, of Derby, in the county of Derby, gent.; Andrew Planché, of the same place, china maker; and William Duesbury, of Longton, enameller," and goes on to state that John Heath had "delivered in as a stock ye sum of one thousand pounds to be made and employed between them for ye carrying on of ye said Act of making china wares."

Now, as Mr. Nightingale points out, no place of manufacture is mentioned, and it is a significant fact that in December, 1756, a few months after the drawing up of this agreement, an advertisement appeared in the *Public Advertiser* of a sale by order of the proprietors of the Derby Porcelain Manufactory of a "curious collection of fine



No. V.—*Moulded Cabbage-leaf Basin, veined in green and outlined in pink; painted on the inside with detached sprays of flowers, fruit, and insects. Height, 3¾ ins.; diam. top, 7 ins.; base, 3¼ ins.* (*Victoria and Albert Museum*)



No. IV.—*Fluted Saucer of Chelsea-Derby Porcelain, with a bird on a branch and insects painted in colours and edged with gold*

figures, jars, sauce-boats, services for dessert, and a great variety of other useful and ornamental porcelain after the finest Dresden models." Again, in the following May (1757) another advertisement appeared which mentioned "a large variety of the Derby or second Dresden."

These advertisements point to the fact that china works of considerable importance, and over which we may suppose Duesbury had control, did exist. There is no record of a *porcelain* manufactory at Derby before 1756, and it seems almost impossible that works which had been established only a few months should be in a position or be capable of turning out so large and important a variety of porcelain. Where then did it come from? Does it not seem highly probable that, foreseeing the dismantling of Longton Hall, Duesbury used those works to supply Derby until that factory should be well established and in working order.

Some of my illustrations may help to confirm the theory of a connection between these two factories. Nos. i. and ii. are unmarked, but in body and glaze they so closely resemble marked specimens of Longton Hall porcelain that I think there is little doubt of their origin; they are certainly not Chelsea or Derby of any period. The cup (No. i.) is disfigured by impurities in the glaze, and has a border of the typical Longton Hall blue, streaky and much run. The saucer (No. ii.),

decorated with a bird seated on the branch of a tree, has also this untidy blue border. Illustrations Nos. iii. and iv. are part of a tea service which belonged to my great-grandmother, and was made at Derby during the Chelsea-Derby period. It will be seen that in shape the two cups are alike, and that the decoration of the saucer (No. iv.) is almost identical with No. ii. My theory is that this service was made from old Longton Hall patterns which had been removed to Derby, and that Nos. i. and ii. are original pieces of Littler's porcelain.

Duesbury is known to have worked with Littler at Longton Hall, but this could only have been for a short time as he was in London until 1754 and he removed to Derby in 1756. The distance between the latter place and Longton is, however, not so great as to prevent his going backwards and forwards frequently. He is described as being an enameller, and it is quite possible that whilst in London he had found employment at Battersea. Some fine Longton Hall vases and other pieces (those for instance in the British Museum) are decorated with delicate tracery of white enamel, in patterns almost identical to those found on Battersea enamels, and Duesbury's drawings which are still in existence show him to have been an artist of considerable talent.

After the dismantling of Longton Hall, which took place about the year 1759, we are told by Simeon Shaw that William Littler became manager for Messrs. Baddeley and Fletcher, of Shelton, but these works also failed. Prior to his death he became very infirm; but lived to an advanced age nevertheless, and died in poverty.

The exact composition of Longton Hall porcelain is not known. Historians of the Staffordshire potteries speak of it as "a frit body," that is "a mixture of the flint and alumina with alkalies, to render them easily fusible and cause the mass to appear white when adequately fired. The frit to be ground and dried into an impalpable powder which is subsequently mixed with clay." This body has somewhat the appearance of badly potted Bow or Chelsea, but as yet no bone ash, which enters into the composition of these porcelains, has been discovered by analysis, and the colour is greyer and much colder. Many pieces have been drawn out of shape by firing, and we are told that it was fired with wood owing to its inability to bear excessive heat.



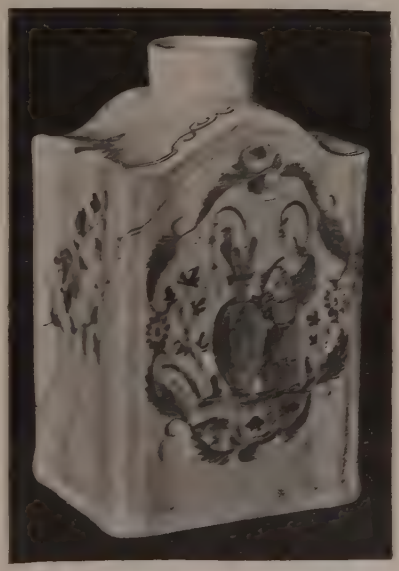
No. VI.—*Fine Vase of Longton Hall Porcelain, in the Victoria and Albert Museum* Height, 10 ins.

The cold grey tone of Longton Hall china can best be discerned when a specimen is compared with a piece of Bow, for instance; it will then be seen that this is caused by the blueing of the glaze which was generally very thickly applied. A noticeable peculiarity of the plates and dishes is the absence of the ring on which to stand; Wedgwood and other early potters made their plates in this way, but they are perfectly smooth and well finished off, whereas those of Littler present a totally unfinished appearance at the bottom. The paste is in the rough biscuit state,

over which the glaze has trickled and accumulated in lumps, and the effect is untidy in the extreme.

It seems strange that writers of the period should speak of Littler's porcelain as exhibiting "great lightness and beauty." Heaviness is surely its chief characteristic, and this is noticeable even in the finest specimens. A really well finished and beautifully painted vase will be found to possess heavy handles, or will be crowned by a group of heavily modelled flowers.

The Longton Hall blue, which has the appearance of having been applied with a sponge, the overlapping leaf pattern, and the delicate white enamel used as a decoration are well known as belonging to this factory, but these must not always be looked for by the collector. There are two other colours which, used together, seem to me almost as typical, namely, a delicate shade of pink in conjunction with an equally delicate shade of green. The cabbage-leaf [illegible] (No. v.) is a specimen decorated in these two colours only, the raised white leaves being veined in green and outlined in pink. The large vase also (No. vi.), which is one of the finest pieces of Longton Hall porcelain extant, shows more of these two colours (especially on the base) than of any of the other colours which are used in its decoration. The little tea-poy (No. vii.) is undoubtedly an early piece; it has at the base a moulded leaf pattern in low relief, and the decoration, which is crude in execution, is carried out almost entirely in pink and green. The value of this specimen is enhanced by the fact that it belonged to the collection of Enoch Wood, who was born in 1759 and died in 1840. The original, with the remains of a label in the handwriting of that gentleman, is in the Hanley Museum. The label states that, "This was given to Enoch Wood by William Fletcher in January, 1809. He informs me he remembers it being made by Mr. William Littler, at Longton, near Stoke, about forty-five years ago, say in the year 1754. It has never been out of his possession during that time, and is highly valued."



[illegible] — [illegible] pattern [illegible] The decoration of [illegible] pink and green, [illegible] pattern in red

The importance of the Enoch Wood collection can be gathered from the following paragraph taken from the "Staffordshire Advertiser" of May 2nd, 1835: "It will probably be known to many of our readers that Enoch Wood, Esq., of Burslem, possesses a most valuable and extensive museum, containing specimens of those manufactures in this county from the earliest period up to the present time. Mr. Wood has received a communication from the resident Minister of His Majesty the King of Saxony, requesting a selection of articles to be placed in the Royal collection of china at Dresden." The paragraph concludes by saying that H.M. is prepared to send Mr. Wood a selection of Dresden china in exchange.

I have referred to the advertisements issued by Littler. These are most useful and instructive, as showing the different kinds of domestic and ornamental porcelain which were made at this factory. They appeared at intervals in "Aris's Birmingham Gazette," and also in the "London Public Advertiser." The first included the following under the heading, "A new and curious Porcelain or China of the Longton Hall Manufactory . . . . consisting of Tureens, Covers and Dishes, large Cups and Covers, Jars and Beakers with beautiful sprigs of flowers, open-work'd Fruit Baskets and Plates, variety of services for Desserts, Tea and Coffee equipages, Sauce Boats. Leaf-Basons and Plates, Melons, Cauliflowers, elegant Epergnes, and other ornamental and useful Porcelain, both white and enamell'd."

On June 20th, 1757, another advertisement mentions "White Tea china, Coffee cans, Chocolate Cups and Saucers, Punch Bowls and Mugs, as finely enamell'd and curiously modell'd, Fruit Dishes, Leaf Plates, Sauce Boats with figures and flowers of all sorts made exactly to nature."

In the first advertisement issued by "William Littler *and Co.*," which appeared in June, 1758, various services are mentioned; also "Beautiful Essence Pots, Images, Flowers, Vases, etc., with fine blue and white Ribb'd, Flut'd, and Octagon





No. VIII.—*Moulded "leaf bason," of which the outside leaf on either side is outlined and veined in Longton Hall blue, sprays of flowers in the same colour ornament the inside, marked with the double L. Height, 3½ ins.; diam., 5⅛ ins. by 4⅛ ins.*

Chocolate Cups and Saucers, Tea Sets, etc." It concluded with these words, "The Longton Hall Porcelain is vastly improved, and is now allowed by all judges to be the best made in England; the prices are lowered, and are now very reasonable."

In addition to this long list, Simeon Shaw draws attention to the "cylindrical cups with handles" made at Longton Hall in the early days. These he describes as "showing some taste, a tolerable glaze and enamelled with flowers, but there are many specks, and the whole has a greyish hue, yet they are calculated to surprise his fellows by their similarity to foreign porcelain in body, glaze, shapes, and enamelling."

Of the "leaf basons" mentioned in Littler's advertisements, I am able to show illustrations of two varieties. The first (No. v.) is in the Schreiber collection at South Kensington. Until recently it was attributed to Bow; a fuller knowledge, however, of the productions of Longton Hall has led to the label being altered, and I think there is now little doubt of its origin.

No. viii. is an interesting "bason" of somewhat different character, and it is difficult to determine for what purpose, useful or ornamental, this heavy little bit of porcelain could have been intended. It is oval in shape and composed of upstanding leaves, resembling those of the chestnut. These leaves are moulded in low relief, and on each side the outer ones are veined and outlined in Longton blue, whilst inside there are detached sprays of flowers in the same colour. The whole piece is disfigured by blue specks in the glaze. It is marked with the



Another leaf shape seen in the dessert dish (No. ix.) is also a marked piece. Here the decoration takes the form of a border of flowers and leaves in low relief covered by a wash of Longton blue, which is also used to outline the small Oriental designs in the centre of the dish, and one of these designs takes the form of the double L used by Littler as his mark. The glaze on this piece, as



No. IX.—*Dessert Dish shaped like a vine leaf, with branch handle. Round the edge are leaves and flowers moulded in relief and washed over with a thin covering of Longton Hall blue. Oriental landscape designs in the centre in the same colour, marked with the double L. Diam., 8⅜ ins. by 9½ ins.*

will be seen, is much crazed; it is very thick and glassy, and has run over and formed lumps on the bottom of the dish which is heavily potted and much spotted with blue and peacock green.

The jug (No. x.) is, I think, a most uncommon, if hardly an artistic, piece of porcelain. Here again the leaf pattern is in evidence round the base, every alternate leaf being washed with blue. On each side of the jug is a panel of blue surrounded by scrolls and flowers in low relief, the former have evidently been covered by size gilding of which traces still remain. The base has the same rough unfinished appearance as No. ix. This is also a marked specimen.

Of the figures at present identified as belonging to Longton Hall the majority are small, some 7 or 8 in. high; they are as a rule carefully, and even in some instances, finely modelled, and do not show so many imperfections in potting and glaze as other pieces made at this factory. The colours used seem drier, especially the blue. It is quite possible that figures and groups were the outcome of the latest period, and were not in any sense experimental pieces.

Illustration No. xi. shows a good little figure finely modelled and well coloured. Longton blue appears on vest and breeches, the former with a pattern in gold. The coat is pink, of the shade which I consider somewhat distinctive of this factory; the cloak is red, and green and pink are used on the base. No. xii.—a market woman—is to my mind a most attractive figure. Holding a cabbage under one arm with a basket of various vegetables at her feet, she leans against a support in an easy and natural attitude. The little well-modelled feet are encased in bright yellow shoes. Her apron is of the typical blue. Her skirt a delicate-chintz-patterned pink, and her kerchief of pink and yellow. The only gold upon her costume are the studs on a band which confines the kerchief. The chief attraction, however, about this figure is the face. It is quite charming under its profusion of red hair, and one cannot help thinking it must have been modelled from life. The artist has not lost sight of the middle-aged stout country woman, although he has given her such a marvellously sweet expression and such delicate refined features. It will be noticed that Longton Hall figures are entirely unfinished under the base. This has been described to me as "looking like pudding." I cannot improve upon the description, except to say that it is not dry floury pudding, but moist dough, and it appears to have been smoothed into something like shape by the fingers. This feature and the cold blue tone of the body, may be looked upon as supplying valuable clues to the collector, for, undoubtedly, in other respects, they bear a strong resemblance to those of Bow and Chelsea.

The double L used by Littler as a mark has always been supposed to signify Littler and Longton. Sometimes three dots will be found under these letters, and it has been suggested that



No. X.—*Jug of Longton Hall Porcelain, moulded in low relief. Round the base are leaves, every alternate one washed over with the typical blue. A panel of blue on either side, surrounded by scrolls and flowers, on which the remains of size gilding can be seen, marked with the double L. Height,* 8 *ins.*

they may signify three owners or partners in the business. If this is so, it may be taken that pieces so marked are of later origin than those which are marked with the letters only.

I think the value put upon Longton Hall porcelain to-day, is enhanced by its history, or perhaps I should rather say, by the atmosphere of uncertainty and misfortune which surrounds its history, for by no stretch of imagination can the majority of pieces be called artistic or beautiful, although some are undoubtedly fine; but when judging samples of William Littler's work we must not forget that they are the outcome of the labours of a pioneer. There is little doubt that his was the first porcelain made in Staffordshire, and he appears to have had no assistance from any



No. XI.—*Finely modelled figure of a Man, with vest and breeches of Longton Hall blue, the former patterned in gold, a pink coat and a red cloak over one arm; the scroll base painted in pink and green. Height,* 7½ *ins.*

chemist or man of learning, in the enterprise. His invention would seem to have met with but scant appreciation at the time, but there is no doubt that in the years which followed the labours of this man (who was allowed to die in poverty), were acknowledged with gratitude in the potteries. A writer in the beginning of the last century testifies to this, for when drawing attention to the improvement which had taken place in porcelain in his day, he says: "The perfection to which porcelain is arrived is due to William Littler, of Longton Hall."

The history and the mystery of old china may, I think, be looked upon as salient features in its hold upon the collector, but if we are to believe that which is written, the sensation created by a mere teapot towards the end of the eighteenth century, outrivalled the sensation created by a "record" price to-day. *The Monthly Magazine* of November 1st, 1823, contained a paper entitled *The Staffordshire Potteries*. This was one of a series of letters written by "The Druid of London," for that magazine. The writer remarks upon the fact that even "so recently as 1770," a handsome teapot manufactured in Staffordshire "appears to have been looked upon as a thing to be wondered at," and he quotes a poem of that time by Sir Charles Hanbury Williams, entitled *Isabella*. This poem, after describing the morning occupations and visitors of the Lady Isabella Montague, says of one of her admirers, a certain Mr. Bateman:

> "To please the noble dame, the courtly Squire
> Produc'd a teapot, made in Staffordshire.
> So Venus look'd, and with such longing eyes,
> When Paris first produc'd the golden prize.
> 'Such work as this,' she cries, 'can England do?
> It equals Dresden and excels St. Cloud;
> All modern china now shall hide its head,
> And e'en Chantilly must give o'er her trade.
> For lace let Flanders bear away the bell;
> In finest linen, let the Dutch excel;
> For prettiest stuffs, let Ireland first be nam'd;
> And for best fancied silks, let France be fam'd;
> Do thou, thrice happy England, still prepare
> Thy clay, and build thy fame on earthenware!'"



No. XII.—*Figure of a Market Woman with chintz skirt, apron of Longton Hall blue, and kerchief of yellow and pink. Scroll base painted in pink and green. Height,* 8 *ins.*



HARRIET, VISCOUNTESS BULKELEY
ENGRAVED BY F. BARTOLOZZI, AFTER R. COSWAY, R.A.



Louis XVI. By Gaston Gramont

The exaggerations and extravagances which the excessive development of the rococo style led to, reached their climax about the middle of the reign of Louis XV. The charming productions of Caffieri and Meissonier and their contemporaries had come as a welcome relief to the sombre grandeur of their predecessors. They evolved pieces, as we have shown, suitable in exterior form and in dimensions to the boudoirs and small apartments then in vogue. In beauty of outline, balance of parts, and in appropriateness of ormolu decoration, they have never been surpassed. Two factors, however, began to tell against their popularity.

In the first place, even in the hands of the great designers, the rococo began to get out of hand.



COMMODE OF THE BEGINNING OF THE LOUIS XVI. PERIOD SOUTH KENSINGTON

The public were ever clamouring for novelty, and the only way for such men as Meissonier and Caffieri to gratify them was to develope the style which they themselves had created. It was useless to demand of them a fundamental change in the principles upon which their art was founded. Consequently they grew more and more daring not only in the form of all the decorative embellishment which they produced, but also they forced designers possessed of greater self-restraint to adopt their manner, in order not to create incongruities when their work was placed in juxtaposition to their own.

Then, again, whilst the size of the *meubles* had been reduced to bring them into sympathy with the smaller apartments, the ornamentation upon it displayed a tendency to become bolder. In the midst of all this floridness the mind of the public was wont to recall the classical charm of the works of Le Brun and Boulle, and gradually an opposition sprang up to the rococo. In the meantime the younger generation of artists and craftsmen had asserted themselves, and, grasping the situation, endeavoured to supply the demand. They recognised that having made the form of the *meubles* more dainty, the decoration upon them should also be in keeping. At the same time, they knew that the form of ormolu adopted by such men as Caffieri was the only one which would harmonize with the style of *meuble* which they made. It would be useless to attempt to place delicately-chiselled bronzes upon pieces of such bold outlines, consequently they endeavoured to alter the entire form of the pieces. We have now arrived at another transitionary period. At first the attention of the reformers was devoted to those articles of furniture in which they could introduce the new ideas, whilst retaining many of the leading features of the old. The same thing occurred under the Regency, which, broadly speaking, was a fusion of the styles of Louis XIV. and XV. The innovators experimented at the onset upon the commode, the cabinet, etc. In the case of the former, they straightened the body of the piece, only the legs retaining the curve; they grow out of the bottom of the commode, instead of forming the side of the body as well. To appreciate this, it would be useful to compare the Caffieri commode in the Wallace collection with that which we illustrate this month. The latter example is of a rather late time of the transition, in fact, its date would be of the beginning of the period of Louis XVI., but the same idea is embodied in the earlier pieces, only not quite so well formulated. The bottom of the body of the commode also



ECOIGNURE OF LOUIS XVI. PERIOD SOUTH KENSINGTON

tends towards straightness, the sole connecting link being the wavy character of the central panel. Even here an attempt is made to soften down the bold curves, which found such favour with the preceding men. In the present example this is carried to excess, and the termination of this central panel appears paltry in comparison with the legs. Such blemishes must always be expected in times of transition, and it is eloquent testimony to the genius of the eighteenth century French designers that they are not more frequent.

As time went along,



ARMCHAIR OF THE LOUIS XVI. PERIOD
PETIT TRIANON, VERSAILLES

the upper portion of the cabinets and commodes were constructed quite in the Louis XVI. manner, whilst the legs are in that of Louis XV. A cabinet in the Jones collection at South Kensington, which we reproduced the month before last, shows the style of Louis XV. in its last phase. The cabinet itself is nearly square, only the corners being slightly rounded. Around the central panel is an ormolu decoration—lighter, certainly, than that favoured by Caffieri, but still of the same character, and quite opposed to that which



CANAPÉ OF THE LOUIS XVI. PERIOD PETIT TRIANON, VERSAILLES

was destined, a few years later, to catch the public taste.

Gradually the form of all decorative objects was chastened and simplified, and in place of the bold assertiveness of Caffieri and Meissonier we have the *finesse* of Oeben and Gouthière. The art of marquetry was so stimulated, that, during the last decade of the eighteenth century, it produced some of its most beautiful examples. Ormolu no longer covered the whole of the space available for decoration. The large leaves and scrolls were pushed back; the handles of drawers and cabinets formed distinct designs to themselves, whereas, formerly, they were a portion of the large subject, which covered the entire front of a commode, or any other piece in which they figured. The metal workers now looked to the Greeks for inspiration, and endeavoured to imitate their sincerity and simplicity; but whilst nobody who possesses knowledge of Grecian art would grant that these eighteenth century Frenchmen became infected with its spirit in a great degree, yet their self-persuasion, that they were following in its footsteps, was a prime factor in the extraordinary transformation which came over French art. But the French were ever a race of restless temperament. They seize upon an idea which appeals to them, and under its influence exhaust its possibilities; then develope the monstrosities from which relief is only obtained by a revolution and renunciation of all the principles upon which it is built. When we consider the comparatively short space of time which it takes them to develope any new idea, we are astounded at the results which they can achieve. When one remembers, for example, the comparatively few years which elapsed between the accession of Louis XIV. and the death of his successor, and then compares the styles which prevailed at each time, it is scarcely credible that they are the products of the same nation.

The younger designers having ridded the furniture of the ormolu, which had hitherto been its only embellishment, proceeded somewhat upon the principles which had guided Boulle. They endeavoured to construct their pieces, simple in form, but of harmonious proportions. The chief artistic interest should proceed from the panels and parts themselves, and the ormolu was limited to the sides of drawers, panels, the legs and the edges thus possessing the same relationship to the *meuble* as a frame does to a picture. The marquetry employed was, unlike that of the greater part of Boulle's, of wood. Specially chosen woods were used, selected primarily on account of the beautiful combinations of colour rendered possible, and again because of the infinite variety of patterns thus placed at the disposal of the *ebeniste*. Side by side arose two classes of workmen, who, whilst to a large extent pursuing an activity distinct from one another, yet were mutually dependent when a *meuble* furnished with ormolu mounts was required. These were the *fondeurs* and *ciseleurs*, whose province it was to supply the bronze gilt mounts, and the *ebenistes*, who most frequently made the design, and carried out the wood-work in its entirety, including the marquetry. These collaborations were almost invariably most happy.

Generally collaboration in artistic activity is undesirable, as the temperaments, and consequently the productions, of no two men are alike,—and therefore it is difficult to preserve unity of purpose.

Thus a sub-division of labour was effected. The *ciseleur* was generally called upon to furnish bronzes upon the lines laid down by the *ebeniste*, and in many cases received no recognition of his work upon the completion of the piece. The *ebeniste* generally signed his productions, using a stamp for this purpose. To find the bronzes signed, however, is exceptional, and even where a mark does exist, it is always that of a well-known man, whose association with the *ebeniste* would add value to their joint production. But the foremost *ciseleurs* were responsible for only a small portion of the ormolu to be found upon furniture of the time. The style had extended to the whole of France, and provincial craftsmen of repute doubtlessly found that delicately-wrought and elaborate ormolu enhanced the cost too much, and placed any object upon which it was used far above the reach of the majority of their customers.

This explains how those excellently made and designed pieces of French furniture, carrying a small amount of simply finished ormolu, which are frequently encountered in auction rooms, came to be made.

Amateurs of late years have been too insistent upon a large quantity of ormolu, and have steadfastly refused to pay anything approaching a large sum for any furniture lacking in this respect. It cannot, however, be too strongly impressed upon them that only the very finest pieces carry bronzes of great artistic value, and they had far

better turn their attention to the exquisite marquetry of the period, rather than accumulate these second-rate specimens. At the same time, there is no reason to suppose that a *fondeur* only utilized a design once ; on the contrary, it is highly probable that having created a composition possessing uncommon merit, or which appealed to the public taste, he would make frequent use of it. The same remark also applies to the *ebenistes* ; in fact, we have seen instances of important pieces having been repeated exactly time after time. It must also be remembered that at this period it was by no means uncommon for one master to imitate another's design, varying, perhaps, the marquetry, the combinations of colours, or the bronzes. Nor was it always the small men who did this "pirating." We were astonished a few years ago to come across a *bonheur du jour* by the celebrated de la Croix almost identical, as far as exterior form goes, with the beautiful one by Martin Carlin in the Wallace collection. The wood of which it was made was different, as was also the ormolu, and further, it had no Sèvres plaques, their place being taken by a design in marquetry ; but the shape of the pieces was identical. Shortly afterwards, in the house of a French collector, we came across another —a replica—also by de la Croix. There may be still more from the same hand extant. We could cite other instances equally conclusive.

Frequently—and particularly was such the case with the beautiful upright cabinets, so much favoured during the reign of Louis XVI.—a number of similar specimens from the same *ebeniste* are encountered, having different ormolu decoration ; thus, by means of constant interchange, a constant variety was kept up with a minimum of expense and effort. (*To be continued*)



BONHEUR DU JOUR, BY MARTIN CARLIN, LOUIS XVI. PERIOD
WALLACE COLLECTION

Some Famous Book Collections

WITHIN the last twenty years a series of private book collections has been dispersed, probably without equal in bibliographical records. In the early eighties that vast assemblage of rare and sumptuously bound volumes collected by the author of *Vathek* came to the hammer, and realised the astounding sum of £73,551. In 1884 the Hamilton library was sold, while in the following years came in quick succession the break-up of such notable collections as the Osterley Park library, the Syston Park books, and, more recently, we have witnessed the dispersal of the libraries of the Earl of Ashburnham, Sir William Fraser, and Mr. John Scott, of Largs.

There was at one time a rumour that the great Althorp library was to be brought to the hammer, but it was purchased *en bloc* by Mrs. Rylands, and now remains a noble memorial of her late husband. This library has always been a sort of Eldorado to the book collector, and to attempt anything like a detailed notice of the rarities contained in it would fill many pages. There are Bibles in every language; the great voyagers from De Bry and Purchas down to modern times are represented by copies all in perfect condition and marvellous binding, and superb editions of Froissart, Monstrelet, and the older chroniclers keep them company. There are the great editions of Shakespeare, and a German Bible of 1523 with the autograph of Melancthon.

Of block books there are no less than fifteen, there is probably the earliest document printed from moveable metal types, and there are, too, examples from the presses of the earliest printers, including fifty-seven Caxtons. Lord Dysart's library at Ham House has a reputation from the eight or ten Caxtons it contains, but here, among the Spencer treasures, we find not only seven times that number, but there is also preserved a unique advertisement of his announcing the sale of his service books.

The collection of Aldines numbers about 600 volumes, many of which are in magnificent Grolier bindings.

In size, and, in certain respects in importance, the vast Hamilton libraries, of which the Beckford books formed so great a part, approach the Spencer library, and in number of their books which previously belonged to royal and illustrious collectors they were perhaps unique. Two remarkable books must be noticed: the first edition of Hector Boece's *History and Chronicles of Scotland*, printed on vellum, and the identical copy dedicated and presented to James V. of Scotland, bearing his initials "J.R." on the title. Copies on paper have sold for from £60 to £100, while only two other examples on vellum are known; it realised £800. The other remarkable book was *Dante Aleghieri Comedia col Comento di Christophoro Landino*, the first edition with twenty engravings by Baccio Baldini from Botticelli's designs. Most copies of this book possess only two of these engravings, so that the £380 given for it cannot be considered by any means an extreme price.

Another fine library which came to the hammer in the eighties was that of Lord Jersey, known as the Osterley Park library. It was chiefly notable from the fact that it contained ten Caxtons.

Rather more important was the library of Lord Crawford, dispersed two years later. The series of works on America, works whose value increases every day, filled fifteen pages of the catalogue, whilst the various editions of the Bible which it contained, ranging from the great *Biblia Polyglotta* of 1514-17 down to the Bible translated into the Virginian-American language by John Eliot in 1685, have probably never been equalled. One volume in this collection must be noted, it is entitled *Heures a lusaige de Rome, etc.*, and was published at Paris by Simon Vostre in 1514. It originally belonged to Catherine de Medicis, who presented it to her son Francis II. After his death, his wife, better known as Mary Queen of Scots, left France for her own



SEAL OF RICHARD DE BURY
THE FIRST ENGLISH BOOK COLLECTOR

kingdom. She was escorted as far as Dunkirk by her uncle, the Cardinal de Lorraigne. Probably on leaving him she presented him with this volume as a keepsake, writing in it "A mon oncle—Marie R.," beneath which he has written "Loys de Lorraigne," while in other parts of the book appear the signatures of Catherine and Francis. This notable book subsequently came into the possession of Prince de Talleyrand, and was afterwards bought from a convent in Belgium by Lord Crawford's predecessor.

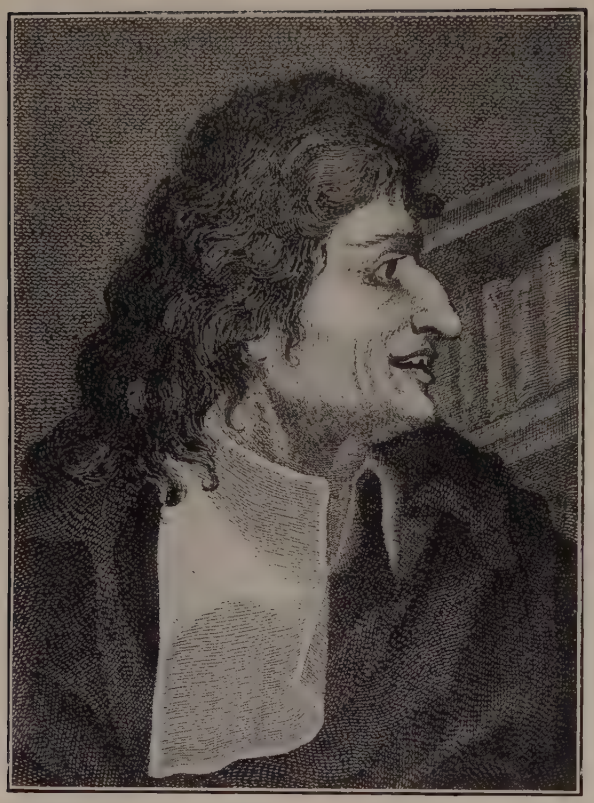
I have incidentally mentioned the Syston library. This collection, which was formed by Sir John Thorold, was sold in 1884. Particularly remarkable were the Aldines contained in it, many bound by Roger Payne, while such rarities as the Mazarin Bible (which has times out of number run into four figures), the excessively rare first edition of Horace (1470), the first Homer (1488), a complete set of the Delphine Classics, and a first folio Shakespeare bound by Roger Payne, as well as an almost perfect copy of Caxton's *Mirrour of the Worlde*, shows the catholicity as well as the acumen of the collector.



SIR THOMAS BODLEY
FOUNDER OF THE BODLEIAN LIBRARY

Coming more immediately to our own day, two most notable collections have within the last few years been dispersed, both complete in themselves, and each forming a complement to the other; I mean those of the Earl of Ashburnham and Sir William Fraser. Some idea of the extent of the former may be gathered from the fact that the catalogue occupied no less than 420 pages, and brought in the large sum of £62,700; whilst the "manuscripts" known as the "Barrois Collection" realised over £33,000. In THE CONNOISSEUR for September, 1901, some notes as to the prices realised for these manuscripts, together with two reproductions of the wonderful illuminated missals are given; I shall therefore say nothing about them here. With regard to the books a word or two must be claimed. Their collection, so far as regards the rarer and more valuable items, is due to the Fourth Earl of Ashburnham (1797-1878), and what may be considered as the nucleus of the wonderful assemblage of printed books which he got together, was the 2,000 volumes which he acquired *en bloc* from Count Libri. His judgment in the purchase of rare books only equalled his success, and he continued an ardent collector from the year 1814, when, as a boy at Westminster, he purchased *The Secrets of Albertus Magnus* for 1s. 6d. at Ginger's shop in Great College Street, to the end of 1877—or practically up to the day of his death. His collection of Bibles was singularly complete, a Biblia Pauperum, an original block book, fetched £1,050; while the *Biblia Libri Moysi Quinque* once belonged to Maioli, and is bound in a very uncommon manner with that great collector's monogram on the side. Of Boccaccio, to take an author haphazard, there are more than forty editions, one of which—the Aldine edition of 1522—was bound for Grolier. Of the great printers, no less than fifteen examples are from Caxton's press, while the collection was singularly rich in books printed on vellum, and volumes having a remarkable history from their previous associations with illustrious owners. Particularly interesting to book-collectors generally, and to those who add to their hobby that of fishing more particularly, were the five editions of Isaac Walton's *Compleat Angler*, all genuine first issues in pristine condition as sent forth by the publisher, for which unique set £800 was given; while a *Booke of Common Prayer*, once belonging to John Evelyn, and having his arms and monogram on the sides, realised £148.

This book itself (Jugge & Cawoode's edition of 1559) is extremely rare, if not unique, as Lowndes expressly says that Lord Ashburnham's is the only

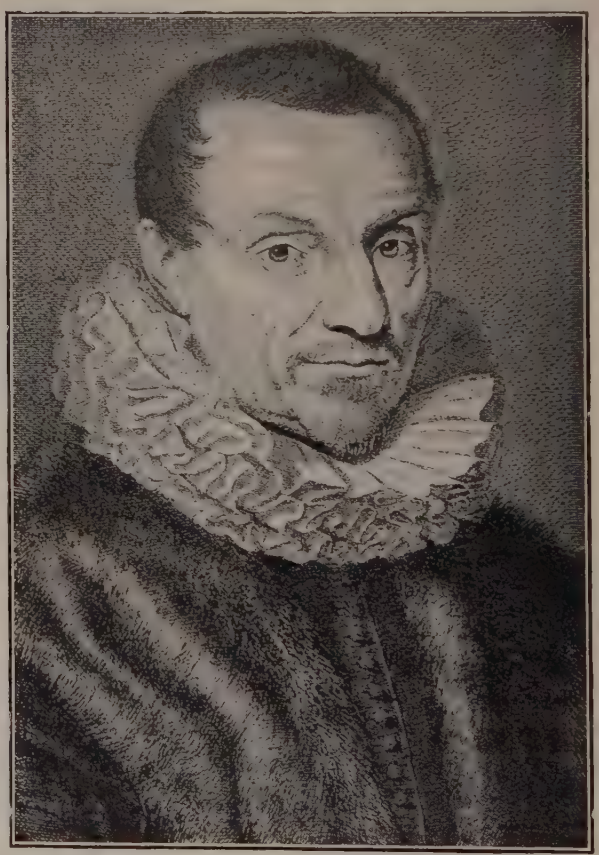


ANTONIO MAGLIABECCHI
ONE OF THE GREATEST ITALIAN BOOK-COLLECTORS

copy known; the additional interest and value attaching to it from its connection with the author of *Sylva*, make the price it realised anything but an extravagant one.

Before saying a word about Sir William Fraser's books, it should be mentioned that the price realised for the *Biblia Sacra Latina*, printed by Gutenburg & Fust in 1450-5, viz. £4,000, is a record for this book, and also constitutes the largest individual sum paid for a work from the incomparable Ashburnham Library.

The collection of Sir William Fraser was essentially one which, if not so intrinsically valuable in individual rarities, was at least of absorbing interest. We might look in vain in it for a Mazarin Bible or a unique block book, which, after all, we should only probably care to look at as a bibliographical curiosity; but, on the other hand, we should find a *History of the Rebellion* extra illustrated in a way its facile author never dreamed of, or *Timbs' Club Life of London* extended to seventeen volumes by the insertion of upwards of 1,000 extra illustrations, besides rare broadsides, etc., relating to the subject, which would have gladdened indeed the heart of its antiquarian author. Books on Coronations and Costume; an assemblage of old jest books unparallelled in the annals of book-collecting: a series of works illustrated by Cruikshank wonderful in their extent and completeness; Gray's own copy of Bentley's Designs to his poems, and Davies's Dramatic Miscellanies, from Strawberry Hill, with Horace Walpole's marginal notes; works on theatrical subjects and books on caricature; and everything Goldsmith ever wrote, including the Salisbury *Vicar of Wakefield*.



J. A. DE THOU
ONE OF THE GREATEST FRENCH BOOK-COLLECTORS



Delft Snuff Jars

By H. K. Newton.

"You abuse snuff! Perhaps it is the
Final cause of the human nose."
COLERIDGE, *Table Talk*, Jan. 4, '23.

WHETHER Coleridge's "mot" be true or not, it is certain that the habit of snuff-taking furnished to the dandies of the byegone age the opportunity and excuse for developing to a very high degree of excellence the beautiful arts of the goldsmith and enameller, and to the more wealthy of our time the occasion of making sale-room records, and, at the same time, gratifying their taste—innate or developed—for the collecting of objects of *vertu*.

This article deals, however, with another phase of the now moribund habit of snuffing, and treats of the jars in which the various kinds and qualities of the powdered leaf were exposed for sale by retail and in small quantities in the shops of Holland and, to some extent, the Continent generally.

The habit of snuff-taking was observed and described by Ramon Pane, a Franciscan, who accompanied Columbus on his second voyage (1494-6); but we have no account of the paraphernalia which probably existed even in those remote times in connection with this practice, though in connection with the sister practice of smoking we have full information of the class of pipe used, and it is not altogether clear that the pipe-smoking aborigines of that state which later was called Virginia (after our Virgin Queen) were less able to enjoy the delights of the smouldering weed than are we ourselves to-day. At least, it is certain that by inhaling the smoke through the nose from the prongs of a Y-shaped piece of hollowed-out wood (the end being held in the smoke rising from a little pile of burning tobacco), they were saved from the "smoker's tongue" so common to-day. The process of manufacturing snuff is a lengthy and very complicated one. The leaf best suited for the purpose is the thick, heavy variety from Virginia and the Dutch



No. I.



No. II.

Amersport leaf. The operation is shortly as follows: the tobacco leaf is moistened by an admixture of about 20% of water, and is then piled up in large heaps of forty or fifty tons. The temperature of this mass gradually rises to 150° F., and the process of fermentation is allowed to continue for five or six months, when the temperature begins to decline. The heap is then opened out and the leaves are ground, the resultant being a pale brown powder (*râpé sec*). This, after being moistened, undergoes for another period of months a second fermentation, which serves to develope the aroma of the snuff. After various sortings and siftings occupying a further period of three to six months, the marketable commodity is ready to bring joy to the heart of the habitué and tears to the eyes of the novice.

The jars, which have been photographed for the illustration of this article, while principally interesting as forming a connecting link with what was once a flourishing industry and as invoking scenes to which we are not now accustomed, are not without interest as examples of the coarser kinds of ware produced in the potteries of Delft.



No. III.



No. IV.

The jars vary considerably in size and in the fineness of the glaze—the colour of these being blue and white. The names on the jars indicate the quality, origin, or scent of the particular snuff therein contained, and it is noticeable that the same name is frequently spelled in several manners, *e.g.*, *fiolet*, *violet*, or *violette* (violet scented), and *duinkerke*, *duynkerker*, or *dunkirker*.

Several of the jars are reproduced here in groups of three. No. i. illustrates well the variety in size, St. Omer No. 4, measuring (to the top of the lip only) 13¾ ins., and having a girth of 35 ins. The name is that of a small French town, hence probably that the "décor" is in the typically French style. This is a very handsome jar, the colour of the blue and the glaze being particularly fine. The mark  on the bottom of this jar has not yet been authoritatively allotted to any of the great potteries, but it is only found on pieces of



No. V.



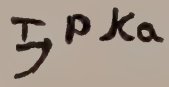
No. VI.

fine quality (generally decorated in the Chinese style).

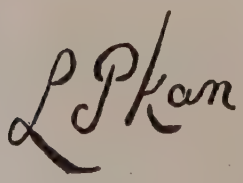
The jar Tonka again is a very perfect example of Delft ware, the mark



which on other jars in the collection appears as

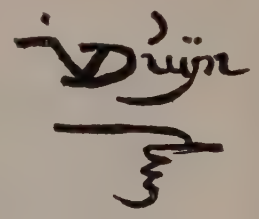


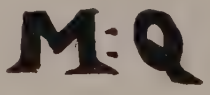
and



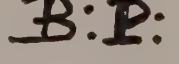
though looking like the signature of the artist, is the abbreviation for the sign of the pottery, De Lampetkan (the ewer). The date is about 1750, and the jar is 9½ ins. high, girth 25 ins. The small Stokvis is only 7½ ins. high, with a girth of 19½ ins. This is the smallest jar in the collection, and neither I nor any of my friends have yet come across one so small. The applicability of this name to a snuff jar is rather difficult to trace. The name signifies dried cod—a peculiar mid-winter delicacy of the Hollander. It has been suggested that the origin of the name is this, that the cod so prepared was so hard that it could not be cut, but had to be broken with a hammer or scraped with a rasper, and as one of the commonest forms of snuff was called *râpé* (our English rappee), from the fact that the snuffer himself rasped off a small quantity from a compressed block of the duly prepared leaf, that therefore, by a system of inverse reasoning, the name of *Stokvis* was applied to a certain quality of snuff.

No. ii. shows three jars of the same period, the outer jars being the work of the De Lampetkan pottery, while the middle jar is from the pottery of De Porceleyne Schotel (The Porcelain Dish), and is signed the signature of Jan van Duijn, the principal designer for this house in 1760. In No. iii. the two outer jars have very unusual designs, the quality of the blue in the *Beyndhovense Rappe* jar is very fine. The mark is





the jar on the left, mark



is interesting, as it depicts what was probably a very usual scene on the shores of the Dutch West India settlements in the earlier days. *De Yonge Koopman* (the young merchant) is shown in the European dress of the period examining a sample



No. VII.

of leaf from the barrel just rolled up by the negro. Behind him some leaves can be seen hanging up for drying purposes, while on his left is a snuff jar No. 9, standing upon two heavy ledgers. In the foreground are various packages of tobacco leaf, twist, etc., the spindle-shaped bundles being a particular sort of snuff known—from the manner in which it was "put up"—as Karotte. A large fully-rigged vessel is seen sailing away in pursuit of her consort just observable in the distance.

The two outer jars reproduced in No. iv. depict the quay side at the plantations. A North American Indian (smoking a long pipe with large bowl) is in conversation with a sailor dressed in the garb of the period. The details of the rigging of the vessel are most accurately drawn, and it is worthy of notice that though the subjects are the same, yet they differ in certain small particulars, thus clearly showing that each picture was separately drawn and painted without the assistance of any method of transfer. Both these jars are from the pottery of The Three Bells (*De Drie Klokken*), marked thus—

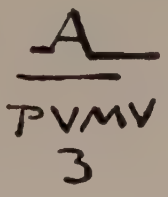


This was the mark of the firm in 1671 and onwards, and the two jars here reproduced are probably early examples of the work of this house. The central jar depicts with great minuteness the departure of the trading fleet for the shores of Holland. No. v.: the two outer jars, are similar in design, though here again there are the many



No. VIII.

small differences which spring from individual work. These two jars were made by two different potteries, thus showing that this particular and favourite design was not the exclusive property of any one house. The centre jar is altogether different in treatment and quality of blue from any other in the collection, the mark is



which signifies that it comes from the pottery which was known by the sign of the Greek A (*De Griekse A*), whose first designer was elected to the gild of St. Luc in 1645.

No. vi. These again are three exceedingly handsome and well-shaped jars, Havana bearing the mark  which was the signature used by Anthony Pennis, of the Two Ships (*De twee Scheepjes*) in 1759. The other jar is probably of later date, and bears the arms and name of a Dutch town.

The jars in Nos. vii. and viii. are also particularly good examples, but as they are the work of one or other of the potteries mentioned above, it is not thought necessary further to refer to them here. No. ix. gives a view of some thirty-two of the jars in one group.

The following are some names of other snuff jars which are not here reproduced: *St. Domingo*, *Spaanse*, *Bloemetjes*, *A La Rose*, and *Neuskost* (English, nose food).

All the jars here reproduced have their original brass tops, which add very much to their attractiveness (in suitable surroundings) for decorative purposes.

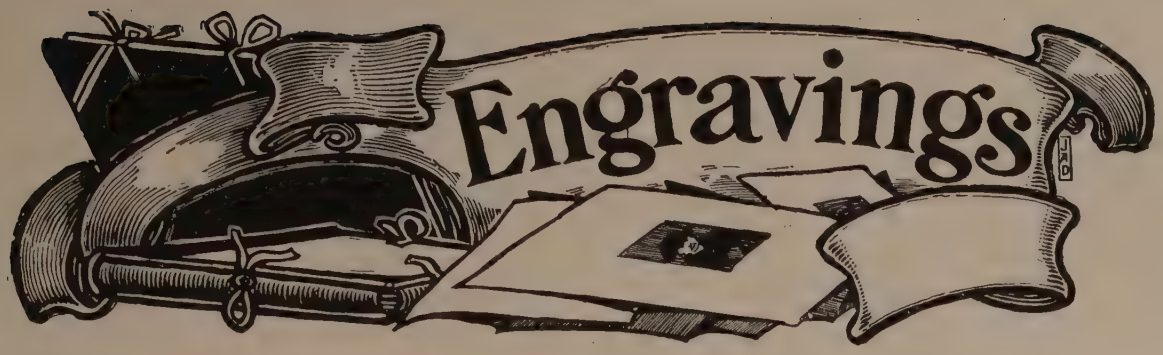


No. IX.—A GROUP OF THIRTY-TWO SNUFF JARS FROM THE COLLECTION OF H. K. NEWTON, ESQ.



Drawn by H. Alken.

Engraved by R. Havell



Colour Prints Old and New

By the Editor

Owing to the ever-increasing popularity of the colour print, engendered by the very high prices realized at public auction by fine specimens of eighteenth century engravings in colour, and to a certain extent by the perfection of modern colour processes, which have made it possible to reproduce these old plates in unlimited quantities at comparatively small cost—owing, presumably, to these causes, the Editor of The Connoisseur has received so many letters asking for information about the genuineness and value of prints, and about the way in which the spurious and modern may be distinguished from the genuine old engraving, that it has become impossible to answer each letter individually. In many cases, "old" colour prints that have been submitted for an opinion were actually plates cut out from the pages of The Connoisseur, trimmed to the edge of the picture, artificially stained and soiled and put into old frames.

The following notes, which have been kept as untechnical as possible, may dispose of some of our correspondents' questions, and may assist the tyro in forming an opinion on colour prints that come under his notice, and that he may be tempted to buy.

Leaving aside coloured lithographs, which in their general appearance are so different from every other kind of colour print, that they can be recognized without difficulty, one has to distinguish between plates engraved by hand and plates engraved by mechanical processes, between engravings printed in colours, and engravings printed in monochrome and subsequently coloured by hand. Whilst the hand engraved plate is generally of far greater monetary value than the plate produced with the help of photography, the hand-coloured impression is practically worthless, as compared with the printed colour impression. In fact, a print, say, of a mezzotint, or stipple engraving, in black, or bistre, is often rendered worthless by the addition of painted tints.

In order to narrow down the subject, it is advisable first to eliminate typographic colour prints of the kind that can be found in the pages of The Connoisseur and kindred publications. The essential difference between these and old or modern "plates" is, that the printing surface is raised on, instead of being sunk into, the metal. A special block is prepared for every colour, and each impression has to go through the typographic press several times to take up the different coloured inks from each block—yellow, red, blue, etc.—which, when superimposed, form the complete picture. The printing surface is formed by an *absolutely mechanical* network, or screen, of very fine lines and dots, which can easily be detected with the help of a magnifying glass.

In the eighteenth century method of colour printing, the hand-engraved plate, whether in line, stipple, or mezzotint, was passed through a copper-plate press, after the ink had been rubbed into the sunk parts of the plate and wiped off the higher surface. The powerful pressure of the machine would force the paper into the inked cavities, from which it would pick up the ink, so that the paper would show a very slight relief, in which the black parts of the picture were higher than the white. For getting impressions in colour, each individual colour was rubbed into the plate, where needed—say blue in a dress, following the outline of the figure, pink in the flesh tones, green in the trees of the background—the gradations being given by the shading of the engraved plate. This process had naturally to be repeated for every successive impression.

To distinguish such colour prints from impressions coloured by hand, one has only to examine the print through a magnifying glass. In the former case, the actual colour—blue, green, or whatever it may be—covers every point or line on the plate, leaving the intervening spaces white. In the hand-coloured prints, the brown or black ink covers these points, whilst the colour is washed over the whole surface, so that the small spaces between the points appear blue, or green, and not white. A recent exhibition held by Messrs. Graves & Co., in Pall Mall, brought before the public some very successful colour prints from mezzotints and stipple engravings in the eighteenth century method.

We come next to the impressions made from photogravure plates, and printed in the same manner as the eighteenth century engravings. These plates are produced by a photo-mechanical process, in which, as in mezzotint engravings, the shadows are sunk, whilst the high lights are raised on the plate. The printing surface is a rough, irregular, very fine grain, which can easily be distinguished by a magnifying glass from the more rounded point of the mezzotint; though in reproductions by photogravure from good mezzotint impressions, an experienced eye is required to detect the difference. But such photogravure impressions never have the rich, velvety quality, the "bloom," the fat colour of the original mezzotint.

Photogravure plates are printed in colours in the same manner as mezzotints and stipple engravings. The method is generally known as printing *à la poupée*, and has been brought to great perfection by Messrs. Goupil, in Paris, and Messrs. Hanfstaengl, in Munich. For the reproduction of paintings by the great masters, no method could give more admirable results, as every touch of the artist's brush, the texture of the canvas, the very cracks in the surface of the picture, are faithfully rendered, which is a matter of eminent importance to the student. This refers more particularly to the superb series of colour plates published recently by Messrs. Hanfstaengl, as Messrs. Goupil's plates are very frequently worked all over by the roulette and other engravers' tools, which is certainly of advantage to the general appearance of the plate, but destroys its reliability as an absolute facsimile reproduction.

Both mezzotint and photogravure plates printed *à la poupée* cannot for obvious reasons pretend to give an exact facsimile of the *colour* of the original painting, since in both cases the printing inks are rubbed in in broad masses, and it is impossible to follow all the gradations and mixed and broken tints of the painting. In fact, the reproduction can only give the local colour of the original. Thus a blue dress would, generally speaking, appear blue—lighter and darker according to the strength of the etched grain—but the purple, or grey, or green nuances of reflections, which may be on the original painting, will not appear on the printed plate.

Considering all these difficulties, it is extraordinary how closely some of these photogravures render the effect of the originals. They cannot, of course, in richness and depth vie with fine impressions of mezzotint plates, but on the other hand, mezzotints, entirely engraved, as they are, by hand, fail utterly as exact reproductions of paintings: they have to be regarded as independent, decorative works of art.

What the amateur collector has to guard against is thus: the hand-coloured print, the process reproduction printed on the typographic press, and subsequently stained and put into an old frame, and, above all, the photogravure reproduction of mezzotint prints. Modern engravings printed in the eighteenth century manner generally have the publication line, with the publisher's name and date of issue, and afford ample room for speculative investment, as many of them have rapidly gone out of print, and command a high premium. Photogravure reproductions in colour, made direct from the original paintings, and not as counterfeits of mezzotint prints, are equally desirable acquisitions, not only as facsimiles of great masterpieces, but as individual works of art; since the difficulties of printing these plates are such as to require the full attention of artists of no mean skill.



THE ART OF DECORATION AS APPLIED TO ARCHITECTURE AND FURNITURE BY A. ROUMY

ITALIAN RENAISSANCE.

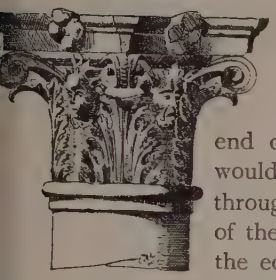


Fig. 24.

The student of the Italian Renaissance should, in order better to appreciate the spirit of the revival, endeavour to picture Italy at the end of the XIVth century, and time would not be ill spent in glancing through some reliable historical résumé of the period. Art was the essence of the educated life of the time, ever inspired by the East, and growing more mellow in its westward course, influenced and encouraged by such great writers as Dante, Boccaccio, Petrarch, responsible in no small degree, by their writings, for the interest displayed in the art records of the past.

The artistic and literary movement of the time centred itself more particularly in Etruria, now Tuscany. Pisa, Siena, Florence, Bologna, the wealthy independencies, ever agitated by passionate rivalries, sought in the intervals of war to outdo each other in the laudable ambition of attracting to themselves the greatest genius in art and literature.

In Southern Italy, the Byzantine style still held sway: Northern Italy still favouring the Gothic, though with waning enthusiasm. It is not, however, till after the beginning of the XVth century, that the Renaissance takes decisive direction. The ogival arch is completely rejected, and we witness the introduction of the semi-circular and half-elliptic arch. The facings of the windows and doors become more decorated with moulded architraves, pilasters, and even columns in wood and stone, the head pieces taking the form of a cornice or pediment, straight or circular. (Fig. 25.) The capitals become more fanciful, though maintaining the Greek or Roman proportions. (Figs. 24 and 25.)

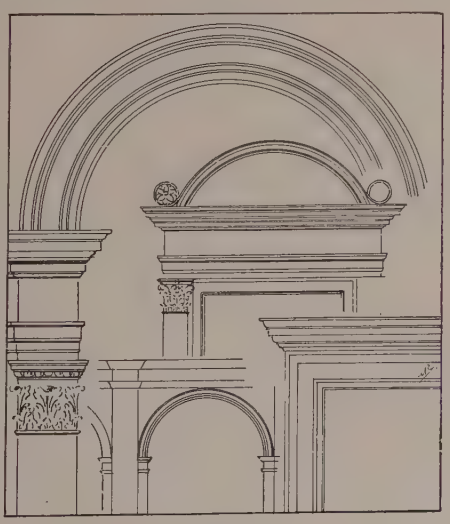


Fig. 25.

The acanthus leaf is a prominent feature, its edges cut in a distinctly characteristic manner, the centre nerve being deeply carved (A, fig. 26), the edges of the secondary leaves curling well up (B), the fellow side having its leaves correspondingly curling down on to the ground (C). The divisions are well defined, and the leaves generally pointed. When twisted to form scrolls, the attaches, growing from a heavy ornament, are extremely light and delicate, then developing a vigorous, well undercut leaf. Animals, especially those of mythology, human bodies with attachments of the horse, bull, serpent, or fish, were much in vogue. (Fig. 27.)



Fig. 26.

The cornices are less fanciful than those of the Gothic, the mouldings coming direct from the Greek or the Roman, some sections being the exact copies of the old styles. (Figs. 29 and 31.) The carving, however, will differ both in cutting and shape. The cabbage or vine leaf will not run any more in deep hollows. The upper part of the cornice will usually project considerably, throwing generous shadows and receiving small brackets, modillons, rosaces, or other ornaments. The frieze re-appears more beautiful than ever, and becomes the subject of the attention of the painter and carver, whose efforts have compelled the admiration of the world, and here again the principles of the acanthus adaptation largely prevails. (Fig. 28.)

Panels or pilasters will naturally be treated on the same lines, scrolls beautifully entwined, rooted so to speak in a figure of an animal, dolphin, etc., spreading themselves on either side of a centre ornament, such as a half turned banister. The shaft of the columns may also be treated in this manner, and if not entirely covered with scrolls and ornaments, seldom less than a third of the shaft is so enriched. (Figs. 30 and 31.)

To turn our attention to the carving of the mouldings, we find besides the acanthus, the familiar egg and tongue, thoug rendered again in an entirely different way. The egg is well detached from the sides, which have a tendency to follow more closely than heretofore the natural shape of the egg at the head. The bead and pearls still remain, together with the rope ornament, money pattern, etc. (Fig. 29.)



Fig. 27.

The remarkable development of exterior decoration was rapidly reflected in interior decoration in accordance with internal conditions and construction. As applied to interior work, the arts took new life and vigour. The services of Raphael, his pupils and their contemporaries were requisitioned for the creation of tapestry cartoons, beautifully reproduced for mural decoration, while those artists were also responsible for the famous fresco characteristic of this revival. Wood also contributed largely to wall and ceiling schemes as framework to the frescoes and tapestries, as well as dadoes, in the latter, generally in the nature of elaborately carved panels, reflecting the feeling of external treatment, with pilasters or columns agreeably introduced, carved or inlaid, the whole in many cases forming a base and extended framework to the painted emblematic or historic decoration above, and investing the room with an architectural feature. (Fig. 33.)

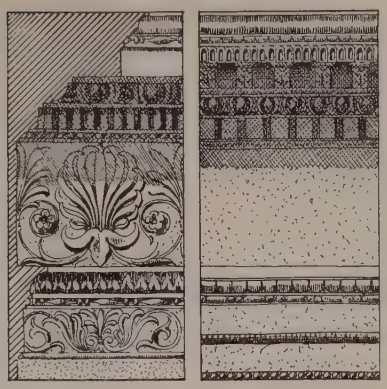


Fig. 28.

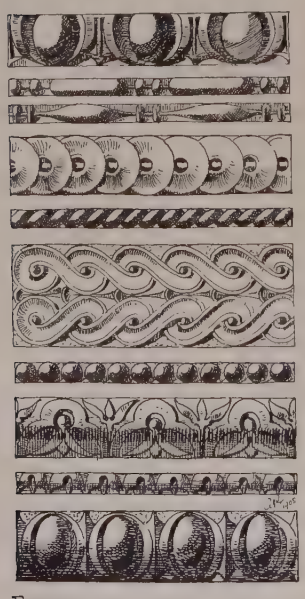


Fig. 29.

The sections and carvings of the mouldings were practically all adaptations from the stone, the cornice copings being also interpreted differently from the architectural.



Fig. 30.

The chimneys as a rule formed the "pièces de resistance" of a room, usually executed in marble or stone, and retained their architectural principles (fig. 34): note the cornice with its fine carved mouldings



Fig. 31.

and modillons, the original frieze, in which figures, ornaments, fruit, birds, and mythological animals combine in marvellous concert, instinct with life; note also the architrave, which we fear at some time has unfortunately had to be renewed. The trusts and pilasters of the lower part also demonstrate in their very simplicity the characteristics of the period. We are indebted to Dr. Bode, of the Royal Museum, Berlin, for the information that the example illustrated is the work of a Florentine artist, A.D. 1510 to 1520, such as Benedetto da Rovezzano or Torrigiano. In other examples the frieze may be divided in parts by pilasters or

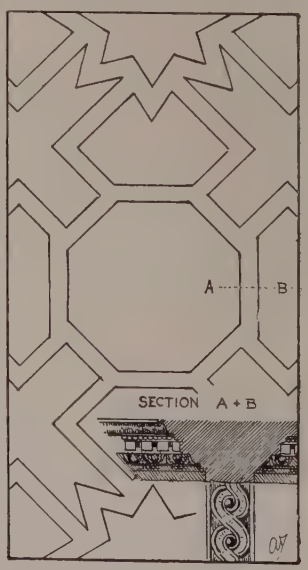


Fig. 32.



FIG. 34.—ITALIAN SIXTEENTH CENTURY CHIMNEYPIECE
BY KIND PERMISSION OF THE OWNER, A. BEIT, ESQ., PARK LANE, LONDON



Fig. 33.

turnings forming panels covered with ornaments and figures, or the frieze may be less decorated, and the lower section more freely ornamented with larger trusts, pillars, or columns.

The furniture of the period has also followed on the lines of the ornamentation in vogue, and it is not difficult to trace again the origin of the mouldings and motif of the carvings. The "cassoni," so much in use at this time, bear in their panels, pilasters, and mouldings, such detail or ornament as can be readily related to the architectural. These wedding coffers were sometimes freely treated in carving and painting, with the history of the *fiancés* on whom it was bestowed, or perhaps reproduced the story of Hercules, Venus, etc., framed in mouldings and carving, or the panels may be less elaborately treated with a centre shield or medallion, surrounded by a scroll ornament, the whole effect being essentially light and florid (Fig. 35). The cabinets in favour were usually fashioned from walnut, also freely carved inside and out or beautifully inlaid. Ebony was also employed, cunningly carved in low relief or delicately inlaid with ivory. The beautiful turnings of the columns and banisters, together with the archivolts supported by them, supplied the impetus, which induced the joiners of the time to exercise their skill in the manufacture of the famous screens or tables now so much in demand and so difficult to find. About this period also, the sliding double-top table became known, erroneously claimed as an English invention. The four-poster bedstead also found favour, and it requires little imagination to realise that the cabinet-makers readily sought, with the opportunities it presented from its architectural possibilities, and with the beautiful silken materials at their disposal, to render this article of furniture an exceedingly attractive

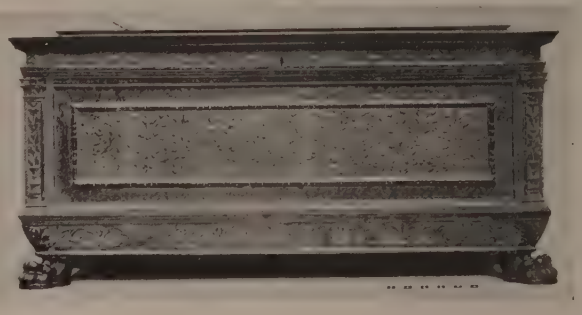


Fig. 35.

feature, a fact responsible for the marvellous creations, many of them veritable chef-d'œuvres in carving and workmanship.

Craftsmanship in bronze flourished with the Renaissance, and it is well here to distinguish the bronze work of this period, the beautiful gangrene effects of which were obtained by copper alloy, as compared with the brass gilt mounts of the XVIIth and XVIIIth centuries. The models were first fashioned in wax, thus securing the most wonderful delicacy of detail, as evidenced by many well preserved specimens in the form of fire-dogs, pillars, door knockers, knobs, etc. (Fig. 36.)

The end of the XVth century witnessed the zenith of the arts in Italy. The Italian kingdom was in a state of anarchy. The envious eyes of Europe were upon it. Charles VIII. of France, Louis XII., and François I., each in turn sought quarrels in her extremity, and strove to possess themselves of her beautiful art creations; thus the spirit of the Renaissance spread over Europe, encouraged by these kingly patrons who brought with them from their expeditions the great Italian exponents to instruct, inspire, and vitalize the native artists, and so lay the foundation of the revised art — the Renaissance.



Fig. 36.



F. Bartolozzi R.A. Engraver to His Majesty. del.t & sculp.t

MARKET of LOVE.



"The Lace Book"* Reviewed

THE lucid setting forth of historical facts, as well as the charming appearance of *The Lace Book*, compensate, in a measure, for the want of fresh information in Mr. Hudson Moore's volume, which is the latest addition to the bibliography of hand-made lace.

On the vexed question of the priority of Italy or Flanders in producing lace in its present form, we are interested to read that it is to the Italians that the author awards the first place, though with a very nice distinction.

"Two countries claim to be the birthplace of lace—Flanders and Italy; and while the Dutch lace contributed more to the making of thread lace, it seems undoubtedly true that Italy was first in the field with this beautiful adornment, but in its earlier form of gold and silver, and, later, with coarse threads of flax. It is in the Italian inventories that the earliest mention is made of lace, and Italy long sustained her supremacy in the production of superb points."

The dividing of the styles of lace into the periods when they flourished, will undoubtedly assist those who already possess a widespread knowledge of the work done in many centres of the industry, in dating early specimens; but there is danger in this method, on account of the overlapping of early styles long after the allotted period, through conservatism, an established reputation of the workers for a particular type, or a desire to reproduce early patterns.

Mr. Moore gives 1480 to 1590 as the geometric or Gothic period without the use of *brides*; from 1590 till 1630 there were floral forms held by *brides*, these being rendered necessary by the heavy character of the lace. Up to and after 1670, "modes and fillings became more elaborate, and development and elaboration were constant. Not only were floral forms attempted, but figures, heads, scenes, and birds, were used, and there was more lace made with meshed or net ground.

"From 1720 to 1780, little bouquets, sprigs,

* *The Lace Book*. By N. Hudson-Moore. (Chapman and Hall, 21s. net.)



GROS POINT DE VENISE SIXTEENTH CENTURY

sprays, flowers, leaves, buds, and dots were freely scattered over grounds, and these patterns we have since copied constantly, for their beauty cannot be improved upon."

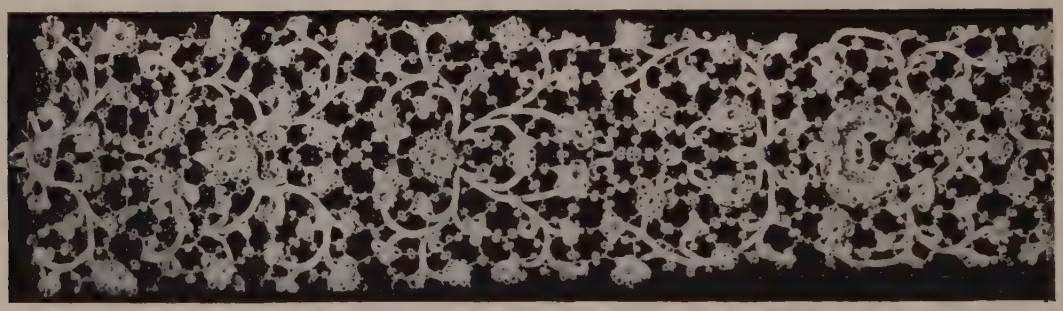
Under the heading "Points de France," we read Mr. Moore's theory of the growth of the *réseau*: "During the time of Louis XIV. the ground work of Points de France had been rather regular meshes, which were ornamented by loops or picots. Little by little these meshes were reduced in size, and grew to the ground called *petit réseau*, or small mesh."

"The final evolution of Point d'Alençon was completed by about 1678, and from this time was called by the distinctive title of Alençon. The quality of this lace, which is needlepoint, is its crisp firmness, due to the character of the cordonnet, or outline to the edge of the pattern, which is made of horse hair, giving it a peculiar wiry feeling, as well as a firmness, to which is due the preservation of much of this perishable fabric. Louis XIV. and Louis XV. were its two greatest patrons; and with the Revolution in 1794 it suffered greatly, and has never again resumed the place it once held."

The prices recently given for laces are mentioned from time to time throughout *The Lace Book*, and add very considerably to its interest; thus, "The prices paid for Alençon in auctions to-day compare favourably with what they brought in the hey-day of their fame. Within the past year, at Christies', in London, an Alençon panel for a dress front, 44 ins. deep and 17 ins. wide, brought £43; a length of 2½ yards of flouncing, 14 ins. deep, showing a charming design of flowers tied up with ribbons, sold for £46."

Several of the prices given at the sale of Sir William Drake's fine collection, which came under the hammer in 1902, are given. The highest price paid was £460 for a flounce of Point d'Argentan, 4 yards long and 25 ins. deep; the pattern was a graceful one, with scrolls and arabesques. A length of Point de Venise, 58 ins. long and 24 ins. deep, brought £360; while 4 yards of the finest old Italian Rose Point, although only 11½ ins. deep, brought the sum of £420.

Experienced lace buyers need no reminder, but lest such figures should discourage those who would wish to purchase old lace, or mislead any who wish to sell, we must emphasize the fact that in lace it is on the condition of the specimens that the value almost entirely depends. The prices quoted above were high, but the quality and condition were exceptional. Historic connection, well authenticated, counts for something,



PUNTO TAGLIATO A FOGLIAMI SEVENTEENTH CENTURY

as in the case of a piece of Alençon made for the little King of Rome, in which the N appeared amongst floral forms, and which naturally fetched a high price recently; but, as a rule, fine workmanship and condition are the most important qualities in augmenting the price of lace.

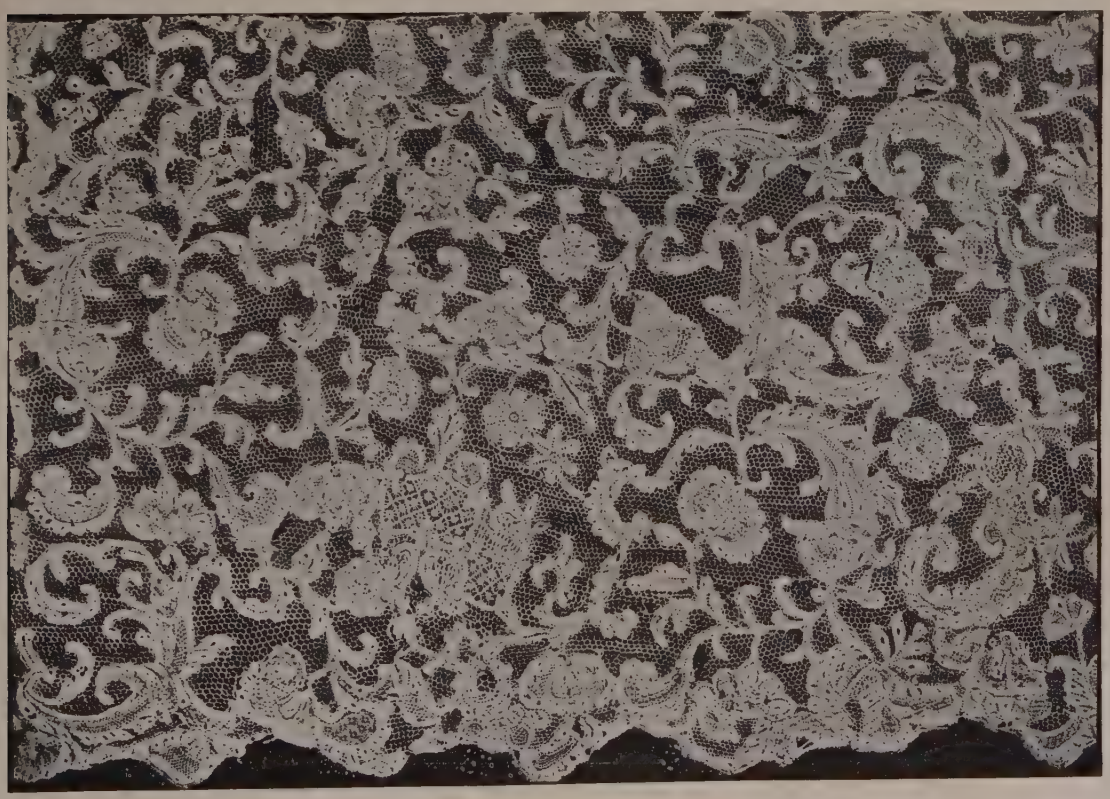
Amongst the bobbin laces, those of Devonshire and Buckingham are fully described in *The Lace Book*, and we are glad to note that the author adopts the distinctive name—bobbin lace—for the work made by the twisting of the threads by means of the bobbins; rather than the name pillow lace, which was used by Mrs. Bury Palliser. It was first pointed out by Mrs. Nevill Jackson, in her *History of Hand-made Lace*, that as both needle point and bobbin laces are supported on a pillow in the hands of the worker, the instrument used for making, rather than the pillow, should be used as the distinctive name.

"The laces of England, chiefly bobbin made, are said to have been taught to English workers by the industrious Flemings. During the sixteenth

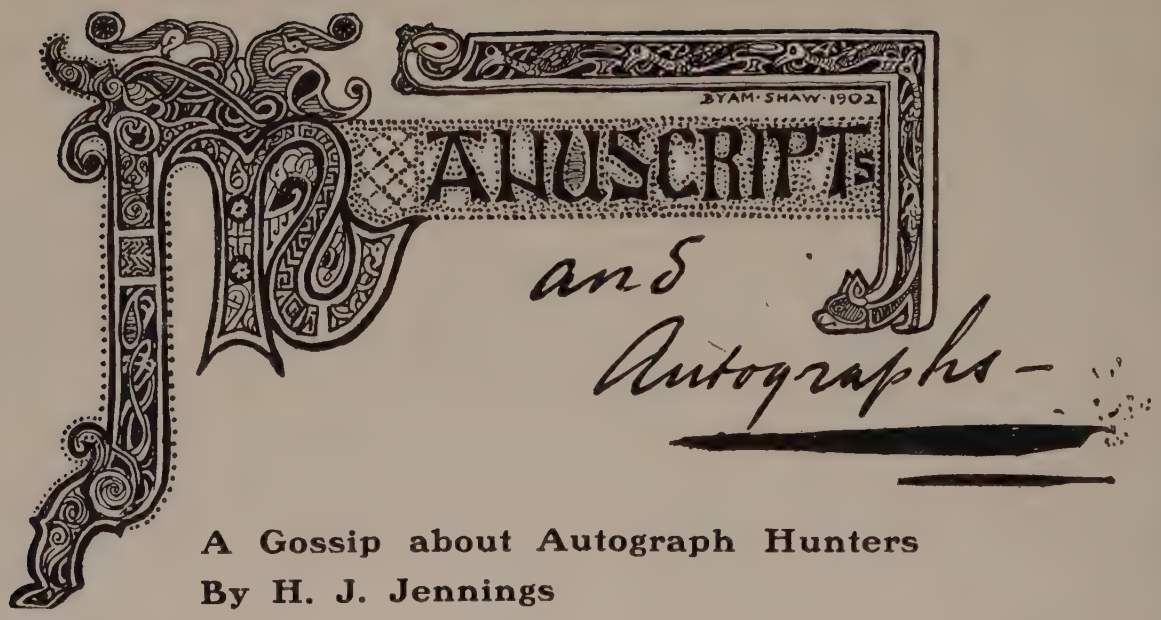
and seventeenth centuries, the manufacture extended over an area which included the counties of Dorset, Hampshire, Hertfordshire, Buckinghamshire, Bedfordshire, Oxford, and Devon." Several references are made to the fact that men were busy workers of lace in their leisure time, both boys and girls being taught the art in the schools. Berkeley, in his *Word to the Wise*, reads a reproof to Irish labourers by drawing pictures of English thrift in this particular.

The indebtedness of Spain, for her knowledge of lace-making, to Flanders is also pointed out by Mr. Moore. "During the sixteenth century, when Flanders was Spanish territory, the Spaniards learned all that the Flemings had to teach in the art of bobbin laces, and of twisting and plaiting gold thread. The convent laces were, however, chiefly made of thread (flax), "rich and heavy, and resembling the Gros Points de Venise, from which, too, they were copied. There were finer laces made, too, like the choice French and Italian laces, and at the dissolution of the monasteries about the middle of the nineteenth century, many of these laces were released and sold. Now were revealed, for the first time, specimens of those rich fabrics, on which many a nun spent her eyesight and her life, and unfinished pieces of lace still stitched on their bits of parchment, marked with the name of the sister who was expected to make it, are parts of the property preserved in the convents."

We have quoted sufficient of *The Lace Book* to show that Messrs. Chapman & Hall have published a very interesting book on this most fascinating subject. Of the seventy plates which illustrate it, showing specimens of lace or its wear in famous portraits, perhaps those from photographs of pictures by famous masters are the most successful; but where the standard of excellence is so high, it were invidious to make distinctions.



POINT DE VENISE À RÉSEAU SEVENTEENTH CENTURY NEEDLE-POINT LACE



A Gossip about Autograph Hunters

By H. J. Jennings

Most collectors have their moments of human weakness, when one at least of the commandments—that which forbids us to covet our neighbour's goods (including his curios)—is disobeyed. I am not prepared to say that a disregard of the tenth clause in the Decalogue exhausts the potentialities of evil enterprise in the collector. A "taste" is a dangerous quality, and the gratification of it a perilous occupation. To see, to admire, to covet, and to appropriate are often but successive stages in the progress of the virtuoso, when he is animated by that fine lust of possession which means to attain its object, *coûte qu'il coûte*. But of all collectors, the collector of autographs must be awarded the palm. It is he who is past-master of the subtlest finesse, of veiled and Machiavellian craft, of exquisitely ingenious diplomacy, and of artistic invention in plots of circumvention and duplicity. Once grant that "the end justifies the means," and the marvellous resource and subtle adroitness of the autograph-hunter stand out with a praiseworthy and arresting vividness and a quite admirable distinction. The philatelist, who has been credited with many brilliant acquisitive achievements and a high degree in the chicanery of collecting, is really on a much lower plane of wily method than the hunter of autographs. The latter enjoys a proud pre-eminence in the inception and execution of those dexterous stratagems by which alone the stubborn reticence of the reluctant and churlish can be defeated. I can speak with some assurance on the point, for in a small way I have been an autograph hunter myself.

I do not, however, propose to make a confessional of The Connoisseur, or to unfold a "dark roll of iniquity," like Paddy McCabe's, to shock its highly respectable readers. I donned the white sheet of penitence long ago, and like all zealous converts, took to moralising on the infirmities of other collectors. But I still cherish a sneaking fondness for the adventures of the autograph chase. One must have experienced it to appreciate its thrills, to understand the obstacles put in the way by vanity posing as modesty, the subterfuges to which the dauntless collector must resort, the mendacious but alluring baits which he has to put on his hook, and the fierce, throbbing joy of ultimate capture. Some of my piscatorial friends occasionally entertain me with stories of their wonderful exploits with the rod and line, of forty-pound salmon that took something less than a calendar month to land, and of phenomenal catches with invisible tackle; but although they are mighty liars, and I esteem them as such (for if a thing is worth doing at all, it is worth doing well), they never carry me away quite to the same extent as an audacious autograph hunter who relates how, with the skilful and delicate artistry of insincere flattery, he has landed *his* big fish.

I hope I shall not be accused of indifference to the merits of my own sex if I confess that ladies possess superlative gifts for autograph-hunting, and exercise them with a supreme and conquering ability. In the first place they have a delightful and charming effrontery, which the mere man can never successfully emulate. The lady collector, like the lady canvasser, is never conscious of the

colossal magnitude of her own impudence. Then she does not know how to spell defeat. In the bright lexicon of the female collector there is no such word as "fail." The moral of Bruce's spider—that interesting and pertinacious insect—has been absorbed into her mind until it has become a second nature. I knew a lady who was very anxious to add Ruskin's autograph to her collection. She wrote to the great art-critic a touching letter of supplication which elicited no reply. She wrote again in a tone of almost piteous entreaty, but still silence—moody and unsympathetic silence. Then, baffled but not done with, she temporarily adopted another name and address, became for the nonce the bogus secretary of an imaginary art club for young students in a provincial town, and invited Mr. Ruskin to come down and deliver an address to these phantoms of her creative brain. The simple-minded author, attracted by a lure which suggested so much apparent usefulness, not only nibbled, he swallowed the bait, hook, rod, line and all, and wrote to that naughty, supposititious secretary a long, delightful letter, asking to be excused from giving an address until the club had made some progress, but imparting much admirable counsel and useful rules of guidance. It was the same lady who obtained the signature of "George," the late Duke of Cambridge, for her book, by naively informing him that she was collecting the autographs of "the distinguished military commanders of the 18th and 19th centuries." The philosophic observer who wrote, "In vain is the net spread in the sight of any bird," might not have put it quite so positively had he been alive at the time of this episode.

Another lady of my acquaintance extracted a holograph letter from "George Eliot" by pretending to take an active part in the movement for the higher education of shop girls, or something of the kind. In order to give the necessary vraisemblance to her story, she had some notepaper stamped with the name of her fictitious society. That notepaper did the trick. Within a few posts, "George Eliot"—signing herself "M. A. Lewes"—sent a most gracious and interesting reply of four pages—a letter well worth treasuring. This resourceful lady did not confine herself to living celebrities; she was always ready to "cadge" the autograph of a dead celebrity, if it was to be done. To this end she feigned a fine scorn of the eleemosynary, and offered to exchange "one of Burns's" for what she wanted. A good many different people had that "one of Burns's." It began at last to dawn upon them, when they compared notes, that Bobbie Burns must have spent a not inconsiderable portion of his time in copying out the same set of verses with identically the same peculiarities of hand-writing. Of course, if business is to be carried on upon the principle of exchange and barter, it is just as well to equip one's self with a sufficient stock-in-trade; but this particular exponent of the method was perhaps a little short-sighted in distributing so many facsimiles of a manuscript which, although ostensibly written by the Scots poet, was actually the work of a facile "Jim the Penman" in the Midland counties. There was some talk of a prosecution, but the matter was hushed up, which was a pity, because if the talk had come to anything, the lady might have been able to add to her collection the autographs of one or two eminent officials.

I once knew a man who, when he found other means fail, adopted the stratagem of inviting to a dinner-party the people whose autographs he wanted. Although he did not know them, and they did not know him, they had, as a matter of common courtesy, to acknowledge his invitation, regretting that a previous engagement, etc., etc. Once, I have heard, the victim, possibly with a waggish humour, "accepted with pleasure"; but my friend, who though, like Mrs. John Gilpin, "on pleasure bent, yet had a frugal mind," did not see the fun of paying for an elaborate banquet as the price of a single autograph, and had somehow or other to get out of the difficulty. He was quite equal to the task. A day or two before the appointed date the solitary acceptor was advised, with many regrets, that owing to a case of infectious disease in the family, the dinner was unavoidably abandoned. There was another autograph-hunter I knew—quite a genius in his way—who made it his business to discover some point for inquiry or criticism in the newest work of every popular author and in the latest conception of every leading actor. This inquiry or criticism he couched in so deferential a tone, and mixed up with such a palatable *soupçon* of praise, that it nearly always had the desired effect; the author or actor replying at some length, defending his view, giving his reasons, and thanking his correspondent for showing such a friendly and intelligent interest. It is needless to say that this method can only be successful with collectors of exceptional ability. It requires a fair, if superficial, knowledge of many subjects, very tactful handling, and a judicious mixture of praise and blame such as will almost compel a reply.

One has to be "smart" to keep his end up under such conditions.

I must give one more instance of the resourcefulness of a woman. The late G. H. Lewes either was, or affected to be, profoundly disdainful of the autograph vanity, and invariably refused applications for his own. But the lady I speak of was not to be beaten in her quest. She made out an "account rendered" for something or other, dated it from a friend's house in a remote suburb, and posted it to Mr. Lewes, together with an intimation that unless it were paid within twenty-four hours proceedings would be taken to recover the amount. Lewes at once wrote back in a most unphilosophic rage, disclaiming the liability and sharply reprimanding the supposed tradesman for making such an inexcusable and annoying blunder. This, of course, was all the lady wanted. She afterwards told me of her exploit with a glow of pride and self-approval. Not a qualm disturbed her serene belief in the highly meritorious quality of her action. She did not hide her light under a bushel; she flared it about with boastful audacity. And she was, I am sorrowfully compelled to add, the wife of a High Church dignitary.

Some years ago, on looking through the autographs of a rival collector, I was struck by seeing a number of letters written by eminent divines of various faiths and denominations. On examining more closely, I discovered that all these letters were sent to the collector himself, that they were all written on or about the same date, and that they all contained earnest spiritual advice in obvious answer to an apparently anxious appeal. There were among them a Cardinal of the Roman Church, two or three Anglican Bishops, a popular Wesleyan preacher, an equally prominent Baptist preacher, a shining light of the Swedenborgians, and a notable "angel" of the Catholic Apostolic Church, besides others, whom I have forgotten. Mixing one's drinks is supposed to be bad for the physical system; I should think that mixing one's theologies would be equally bad for the spiritual. But I must perforce conclude that the collector, having obtained the autographs, did not trouble himself about the advice. Like a certain class of men who consult doctors, pay their fees, and obtain their prescriptions, but never have the latter made up, he was quite satisfied to secure the religious counsel, and omitted to act upon the treatment prescribed.

On one occasion within my recollection, a provincial journalist wrote a review of one of Robert Browning's poems, in which he mildly and good-naturedly found fault with the obscurity of many of the passages. He sent a copy to the poet in the hope that the latter would acknowledge it, and thus contribute an autograph to the reviewer's little collection. The scheme was successful—somewhat too successful. The poor critic got *such* a wigging. I don't remember whether it was with "geese" or "asses" that Browning classified the dullards to whom his poetry did not happen to be as clear as a pellucid stream. The reviewer, I imagine, consoled himself for the scolding with the comforting reflection that it possessed considerable literary interest. In replying to Browning I think he scored by most courteously admitting that, whatever might be the case with the poet's other writings, this particular letter was, without doubt, a delightful example of lucidity.

It is only when persons are exceptionally popular, or very prominent in some walks of life, that the applications for their autographs are so great as to necessitate inflexible resistance. A leading actor once told me that it took him several hours a week to write his signature in ladies' albums. If his autographs had been endorsements on cheques to order, no doubt he would have endured the martyrdom with Christian resignation. As a rule, a man feels flattered when asked for his autograph—more especially if he be one of that numerous class who are "thunderin' eminent for never havin' been heard of." It is comparatively a few only who "wrop themselves" in dignity and refuse to reply. Some of those, however, who do reply, take care to do so with all the safeguards of prudential caution. The late Lord Chief Justice Cockburn generally sent his autograph written quite close to the top edge of the paper, so that nothing could possibly be written above it. I wonder if he thought that any of the designing females, of whom he had had a large experience in the Courts, would commit a daring fraud by forging a promise of marriage over his signature, if he were so remiss as to leave room for it!

Occasionally, but not often, a collector specialises. Some limit their enterprise to the autographs of statesmen, others to actors, others to authors, and so on. A newspaper editor of my acquaintance collected nothing but murderers. He resorted to every possible device and persuasion to get what he wanted; tipped solicitors, gaolers, prison chaplains, and on one occasion, I believe, a prison governor. It was a morbid sort of taste, but he devoted himself to it, heart and soul, and got together quite a grim gallery of these epistolary

souvenirs. I should add that he was extremely fastidious in his selections. Only first-class murderers were admitted. A commonplace criminal who had trampled his wife to death in a drunken fury, and had then given himself up, red-booted, to justice, had no claim to figure in that Valhalla of the *élite*. Nor would my friend have anything to do with a suspect who had been acquitted. He must have the genuine Simon Pure, or nothing at all, Greenacre, Palmer, Pritchard, Lafarge, Lawson, Lefroy, Miller, Beale, Rush, Wainwright, Prado, Troppman Pommerais, and many others were represented by letters of more or less interest to the student of criminology. There was only one exception to his rule. The first page of the album—the page of honour—was allotted to a letter written by a local political opponent—a very illiterate but abusive man—who certainly had never shed anyone's blood in his life. The vindictive superscription to this letter ran thus : "Handwriting of a notorious murderer of the Queen's English."

Not a few people, with a nice appreciation of second-hand wit, imitate the well-known formula of Daniel O'Connell, who, when applied to for his autograph, was in the habit of responding something in this fashion : "I am in receipt of your request, and have in reply to inform you that I make it a rule never to accede to applications of the kind,—Yours obediently, Daniel O'Connell." This reminds us of Byron's Donna Julia, who, "whispering she would ne'er consent, consented." Another form of reluctant compliance is that adopted by the person who writes that he has a great objection to the collection of autographs, and does his best to discourage it, "but I cannot retain the stamp which you have enclosed, therefore beg to subscribe myself, etc." An experienced collector can almost tell to what profession a man belongs by the grudgingness or otherwise of his response. Actors and vocalists never demur—they rather seem to like it ; poets and authors of fiction accede, but with a certain cold dignity ; metaphysicians and philosophers either refuse altogether or comply with a bad grace ; dramatists not only send their autographs, but a quotation from their works as well ; peers sign, but with a stiff and formal hauteur ; judges and barristers sign in such a way that it is not possible to squeeze an I.O.U. over the name ; in fact, every class has—of course, with exceptions—its own way of dealing with the importunity of the autograph fiend.

An autograph hunter who deals with contemporaries must, as the late Professor Blackie once put it to me, "fish in all streams." He tries to get the signature of all prominent people, and even of incipiently prominent people, in the hope that, one day or other, some of them will attain to eminence, when their autographs will be difficult to obtain and proportionately more precious. But what a lot of the competitors in the race for distinction fall out and drop into obscurity! There are few more edifying commentaries on the evanescence of fame than a collection of autographs of the celebrities of twenty or thirty years ago. You turn them over, and it seems a collection of nobodies. Three parts of the names are forgotten. Men and women who were then bestriding their little worlds like young Colossuses. have failed to maintain their positions and passed into comparative oblivion. Their autographs are no longer of the smallest value—they have even ceased to be of interest. The best they can do is to bring back to the older generation a faint memory of some author—"the comet of a season"—who wrote a book that had its brief day, or of some fair young singer of whom great things were predicted but never achieved, or of some promising actor who strutted and fretted his little hour to the thunder of "gods" long since as forgotten as himself. And there are the others : the few who have leapt out of the obscure and left a trail of light on their pathway. They were, at the best, inconsiderable people, with their heads only just showing above the rest, when these autographs were written : now they have their places in the high priesthood of intellect.



Forthcoming Books

Water-colours by Burne-Jones

THE Fine Art Society is bringing out in a sumptuously-bound volume nearly forty water-colours by the late Sir Edward Burne-Jones, reproduced in exact facsimile. The work is entitled *The Flower Book*, and the drawings, which have not hitherto been shown, are the property of Lady Burne-Jones, who contributes a short descriptive note. They do not represent flowers, but subjects suggested by quaint, old-fashioned names of flowers, such as Love in a Tangle, Meadow Sweet, and Star of Bethlehem. The edition is limited to 300 copies.

Axel Haig and his Work

THE Fine Art Society are also publishing a biography of Axel Haig, the well-known Swedish etcher, accompanied by reproductions of 25 of his etchings, and of a large number of his pencil drawings and water-colours. Few etchers have achieved in England and America a wider and more enduring popularity than has Axel Haig; and though his fame is principally due to his skill as an etcher, this volume will show that he does not confine himself to the use of the needle. Though his water-colours have been painted chiefly for his amusement, they afford an interesting insight into his methods.

The letterpress of the volume will be contributed by Mr. E. A. Armstrong.

Our Homes and How to Beautify Them

A SIXTH edition of *Our Homes and How to Beautify Them*, by H. J. Jennings, the well-known writer on decoration, is in the press.

Gerard David by Baron Bodenhausen

GERARD DAVID is the last of those masters who represented the art of the Low Countries of the fifteenth century, and more particularly of the Bruges school. Messrs. Bruckmann, of Munich, announce for immediate publication an important work on the artist and his school by the Baron Eberhard de Bodenhausen, with 26 plates and 53 illustrations in the text. It is in two parts, the first dealing with the artist and his school, and the second being a critical catalogue of his works.

The York Library

NEW volumes in Messrs. G. Bell & Son's admirable series of reprints—"The York Library"—include Fielding's *Tom Jones;* Montaigne's *Essays;* More's *Utopia;* and Plutarch's *Lives.* More's *Utopia* is prefaced with the "Life of Sir Thomas More," by William Roper, and his Letters to Margaret Roper and others.

The Furniture of Windsor Castle, by Guy Francis Laking

MESSRS. BRADBURY, AGNEW & Co. announce that they have in preparation for early publication the second of the series of volumes, issued by the King's command, illustrative of another section of the artistic treasures contained in the Royal residence at Windsor.

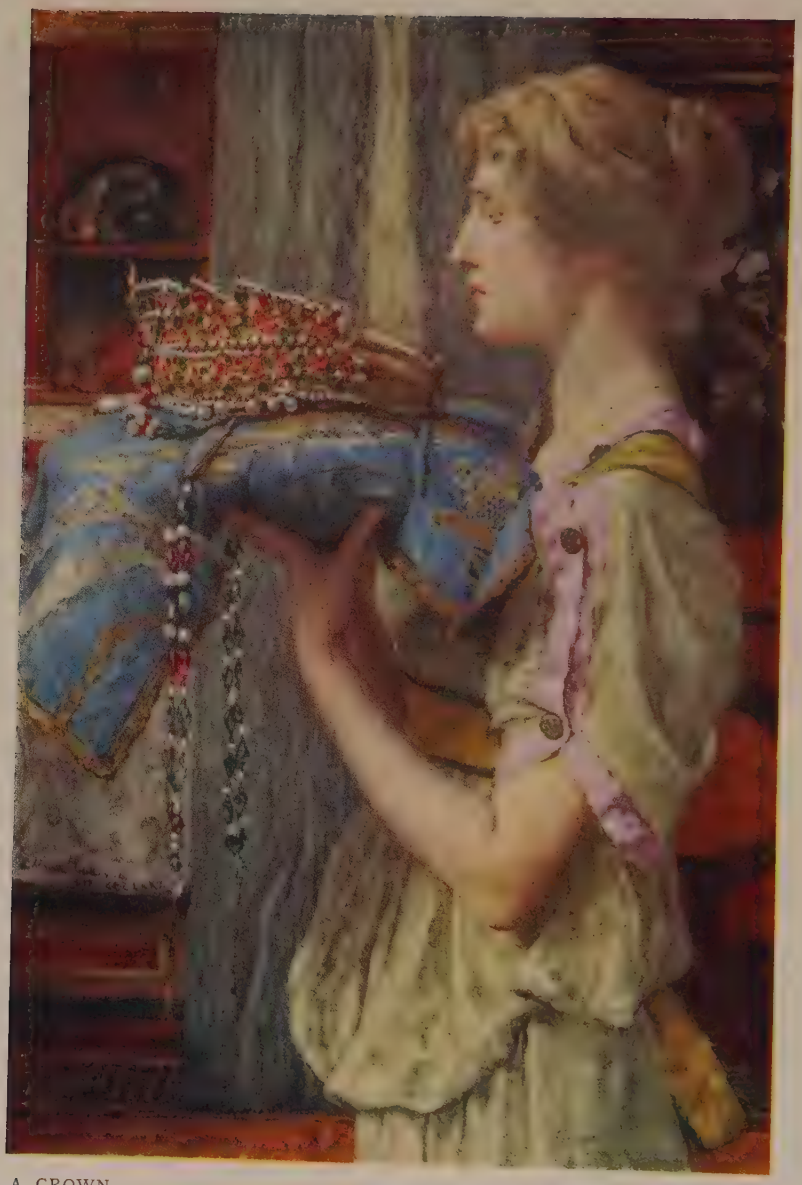
The subject of the volume is *The Furniture of Windsor Castle*, and this will be treated in a similarly exhaustive manner to that of the preceding volume, which was descriptive of the Armoury of Windsor Castle. The collection is known to be of a highly interesting character, including some of the best examples of the famous master-craftsmen of the past two centuries—Jacob, Chippendale, Riesener, Weisweiler, André, Boulle, Le Gaigneur, Gaspar Teune, Gouthiére, and others.

No published representation of these art treasures has hitherto been permitted to be given, so that the present volume may be truly described as unique.

The historical introduction, and the descriptions of the various examples, have been undertaken by Mr. Guy Francis Laking, under the general authority and approval of His Majesty King Edward VII.

The Italian Lakes by Ella du Cane

The Italian Lakes, painted by Ella du Cane, described by Richard Bagot, is essentially a book to possess as an antidote to the dreary, sunless days of an English winter. Miss Du Cane's pictures radiate sunshine, and their subtle colouring stirs the imagination. Como, as being the most important in beauty of scenery of all the lakes of Northern Italy, and the centre of the historical and artistic interests of the Italian Lake country, supplies the majority of subjects for Miss Du Cane's brush, and Mr. Bagot also dedicates the principal portion of his text to the same lake. The volume forms part of the series of colour books published by Messrs. A. & C. Black.



A CROWN
BY SIR L. ALMA-TADEMA
FROM "BRITISH WATER COLOUR ART"
(A. & C. BLACK, LONDON, W.)

The Royal Collection of Paintings at Buckingham Palace and Windsor Castle

THE first volume of this superb work has been published by Mr. Heinemann, and deals with the Buckingham Palace collection. The second volume, which will treat of the Windsor Castle collection, will be issued next May. The complete work will contain 180 photogravures, with an Introduction and descriptive text by Lionel Cust, M.V.O., Surveyor of the King's Pictures and Works of Art.

The Story of the Chair of St. Peter in the Basilica of St. Peter's, Rome

MR. H. FORBES WITHERBY has written a work entitled *The Story of the Chair of S. Peter in the Basilica of S. Peter at Rome*. It traces the record of the Chair from the earliest times, and gives much interesting information concerning its history, and compares it with other ancient surviving seats in Rome and elsewhere. Mr. Elliot Stock is the publisher.

Shakespeare's Poems and Pericles. Facsimile Reprint

THE Oxford University Press have almost ready the first of the five volumes of a facsimile issue in collotype of *Shakespeare's Poems and Pericles*. Mr. Sidney Lee has completed the very wide enquiries he has found necessary for his Introduction, and the work is now in the press.

Imitation of Christ. Reprint

MESSRS. KEGAN PAUL have in the press a superb edition of the *Imitation of Christ*. It is to be printed on hand-made paper, with an illuminated title-page and fifteenth century initial letters. There are to be ten special copies on real vellum, with the initial letters and title-page illuminated by hand, and different designs in each copy.

Memoirs of Marie Caroline, Duchesse de Berry

MESSRS. GOUPIL are publishing in French a beautifully-illustrated memoir of Marie Caroline, Duchesse de Berry. It will contain a full series of pictures relating to this whilom queen of French Society. The value of the work will be enhanced by a scholarly study written by the Vicomte de Reiset, in which he treats of her alike as a personality and as a figure in French History.

Constable by Sturge Henderson

A NEW volume in Duckworth's Art Library treats of Constable, by Sturge Henderson. The writer aims at presenting the artist's actions and interests as vividly as possible, with a strictly chronological arrangement. The illustrations will be an especial feature.

How to identify old Chinese Porcelain

THE success of Mrs. Willoughby Hodgson's book—*How to Identify Old China*—has prompted her to write another book, entitled, *How to Identify Old Chinese Porcelain*. As in the case of the preceding volume, it will be well illustrated, and should prove of great assistance to the amateur. The publishers are Messrs. Methuen.

Books Received

Drawings of Rossetti, by T. Martin Wood. (Geo. Newnes, Ltd.) 7s. 6d.

How to Collect Books, by J. H. Slater. (Geo. Bell & Sons.) 6s.

Quaint sayings from the works of Sir Thomas Browne, by Mrs. M. H. Wilkin. (Elliot Stock.) 3s. 6d.

Book Prices Current, 1905, by J. H. Slater. (Elliot Stock.) 27s. 6d. net.

Raphael, by Julia Cartwright. (Duckworth & Co.) 2s. net.

Tennyson's Poems. Illustrated by Eleanor F. Brickdale. (G. Bell & Sons.) 7s. 6d. net.

On collecting Miniatures, Enamels and Jewellery, by Robt. Edward. (Ed. Arnold.) 1s. net.

Duval's Artistic Anatomy, by A. Melville Paterson. (Cassell & Co., Ltd.) 5s. net.

Claude, by Cyril Davenport, M.D. (Methuen & Co.) 2s. 6d. net.

Church Plate of Pembrokeshire, by Rev. J. T. Evans. (W. H. Roberts.) 21s.

Richard Cosway, R.A., by Dr. Geo. Williamson. (G. Bell & Sons.) 10s. 6d. net.

Windsor Castle Furniture, by Guy Francis Laking. (Bradbury, Agnew & Co.)

The Arts of Design, by Russell Sturgis, A.M.I., M.U.O., F.S.A. (T. Fisher Unwin.) 7s. 6d. net.

Kate Greenaway, by M. H. Spielmann and G. S. Layard. (A. & C. Black.) 20s. net.

History of Henry Esmond, by W. M. Thackeray, and introduction by Austin Dobson, and illustrations by Hugh Thompson. (Macmillan & Co.) 6s. net.

Renaissance in Italian Art: Venice, the City Triumphant, Part VI., by Selwyn Brinton, M.A. (Simpkin, Marshall & Co.) 2s. 6d. net.

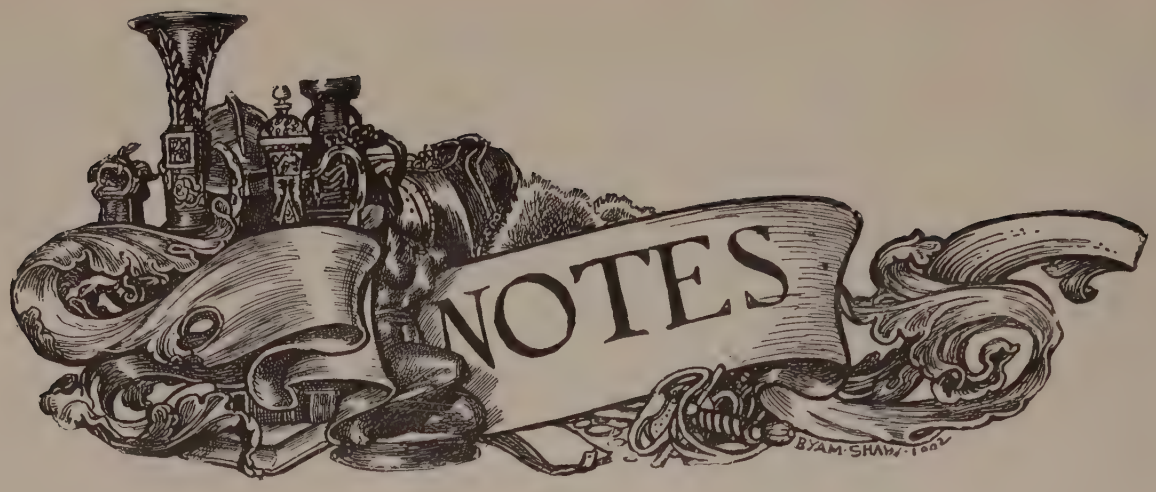
The Italian Lakes. Painted by Ella du Cane, and described by Richard Bagot. (A. & C. Black.) 20s. net.

Reynolds Discourses, edited by Roger Fry. (Seeley & Co.) 7s. 6d. net.

The Cathedral Builders in England, by Ed. S. Prior. (Seeley & Co.) 7s. net.

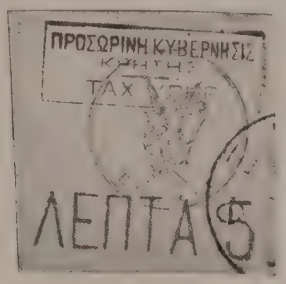
Henrietta Rae, by Arthur Fish. (Cassell & Co.) 5s. net.

Sir Lawrence Alma-Tadema, O.M., R.A., by Percy Cross Standing. (Cassell & Co.) 5s. net.



Stamp Notes on New Issues

An extraordinary series of five stamps has just been received from Crete; they are issued by the Revolutionary Government of this island and have been put into use for several villages near Canea.



The values are:

5 lepta, green and red.
10 ,, red and green.
20 ,, red and blue.
50 ,, violet and green.
1 drachma, blue and red.

They are roughly printed on white-wove paper and are bi-coloured, the inscription being in the first-named colour and the allegorical figure of Liberty enclosed in a circle in the second. Only 5,400 of each value were issued. The inscription in the cartouche at the top reads "PROSORINE KUBERNESIS KRETES—TAX. UPER." (*Provisional Government of Crete—Postal Service*). They are not perforated, nor gummed at the back.

For some unexplained reason the bi-coloured stamps of the ½d. and 1d. values of Transvaal have been withdrawn, and the head instead of appearing in black is now in the same colour as the body of the stamp; so far, only these two values have appeared:

½d., green;
1d., red;



but it will remain to be seen whether the rest of the set is also to undergo a similar change, for they are all bi-coloured, the head appearing in black on all the values with the exception of the 2s. 6d., on which the portrait of the King is in purple and the rest of the stamp in black.

This change is all the more incomprehensible when it is remembered that only a short while ago the beautiful Jamaica stamp, with the view of the Llandovery Falls which originally appeared entirely in vermilion, was altered in colour, the picture of the falls being printed in black and the ornamental frame in a rich shade of deep crimson, which greatly enhanced its appearance.



The King's head stamps on the multiple C.A. watermark paper still continue to appear, the new issue list including values from Sierra Leone, Malta, and Gambia, whilst the obsolete stamps on the single C.A. paper continue to rise rapidly in price.

A few more values of the new type Denmark stamps are to hand, bearing an excellent portrait of the venerable King Christian IX. in a medallion. This is the first time the head of the reigning monarch has appeared on the stamps of Denmark.

The values now issued are:

10 Ore, red.
20 ,, blue.
25 ,, deep brown.
50 ,, violet.
100 ,, yellow brown.



They are on wove paper, watermarked a crown.

The current issue of Great Britain has been surcharged with "Levant," in plain type, for use of the British Post-offices in the Turkish Empire. Up to this, the Great Britain stamps have

always been overprinted simply with a new value in the Turkish currency "Paras" and "Piastres," for use there. As this is now abolished, perhaps the authorities intend to introduce English currency into the post-offices.



The values to hand are:

½d., yellow green.
1d., red.
1½d., purple and green.
2d., green and red.
2½d., blue.
3d., brown on yellow.
4d., green and brown.
5d., purple and blue.
6d., purple.
1/-, green and red.

The animal on the new Madagascar stamps, generally described as a monkey, is an "aye-aye" (*chiromys Madagascarienis*), and is closely allied both to the lemur and the monkey. Its face is somewhat like a cat in an extremely bad temper, and his tail is long and bushy like a squirrel. His front paws resemble no other animal's, but would remind one of a sporting pocket-knife, in which a corkscrew, pick, gimlet, etc., may be found, for he is provided in his extraordinary claws with all the implements requisite for getting a worm out of a hole in the ground, or an insect from the bark of a tree, on which he principally feeds. The hind paws are provided with five sharp claws, which enable him to climb trees and rocks with ease. This animal is very seldom seen in England, for it is protected by a superstition among the natives that bad luck will attend anyone who catches a specimen.

The series consists of fifteen values.

The Beautiful Misses Gunning

THE quaint and interesting print of the Gunnings as "The Hibernian Sisters," reproduced by the kindness of the Rt. Hon. Sir Spencer Ponsonby-Fane, who has the original, is one not often met with.

It is evident, as Chaloner Smith says, that this work was mainly made up by the publisher, J. Okey, from other portraits, owing to the exceeding popularity of the beauties and consequent demand for their pictures.

The verse under should read—

"Hibernia long with spleen beheld
Her favourite Toasts by ours excelled,
Resolved t' outvie Britannia's Fair
By her own Beauties, sent a Pair."

Height, 13⅜ in. Sub height, 13 in. Width, 9⅞ in.

The Ceramic and Art Collectors' Society.

A MEETING of "The Ceramic and Art Collectors' Society," the object of which is to bring Collectors and people interested in antiques and works of art into touch with one another, was held on Friday afternoon, October 13th, at the house of the President, Mr. Frank Freeth, 48, Finchley Road, St. John's Wood. There was a large gathering of members and their friends.



"THE HIBERNIAN SISTERS" (THE GUNNINGS)
ENGRAVED BY J. M., AFTER B.
FROM A PRINT BELONGING TO SIR SPENCER PONSONBY-FANE

After briefly thanking the members for the honour they had conferred upon him by electing him to his high office, and asking them for their hearty support and co-operation in extending the work and usefulness of the Society, the President introduced Mr. A. E. Clarke, of Wisbech, who then read a most interesting paper on "Old Leeds Pottery," or rather what may be called the Yorkshire Group of Potteries, embracing the Rockingham and Don Works. Tracing their progress from the commencement under the Greens in 1760, Mr. Clarke arrived at the year 1800, "when they covered no less than 7 acres of land" and had an output that realized some £50,000 per annum, thus showing what an immense business was being done

at Leeds "at a time when England was only beginning to bid for the markets of the world." He dwelt upon the influence exerted by Josiah Wedgwood and his work upon the Northern Potteries, discussed the marks and characteristics of their manufactures, and concluded by exhibiting some beautiful hand-coloured photographs taken from some gems of his extensive collection.

After a vote of thanks had been heartily accorded to the lecturer for his able paper, the company were entertained at tea by the President and Mrs. Freeth, while not a few availed themselves of the opportunity of inspecting the contents of the Chippendale Cabinets, which seemed to abound with works of Art.

Pewter-Ware Forgeries

COLLECTORS of pewter-ware will do well to be on the look out for spurious measures of the Scottish "tappit-hen" type, which are being sold about the country at somewhat big prices, and which all appear to be manufactured in Glasgow. Hitherto forged specimens of British pewter-ware have been comparatively rare, but some unscrupulous individual, evidently tempted by the large prices which have been brought by genuine specimens of this type of measure, has placed upon the market imitations of the Scots pint (three English pints), Chopin, Mutchkin, and other smaller measures all of the "tappit-hen" shape. These reproductions are, on the whole, fairly clever forgeries, being carefully eaten with acid, dented, and initialled in the same rough way as the genuine specimens, and it requires a close examination, and a certain knowledge of the appearance of old pewter, to distinguish the genuine from the spurious.

That these measures are not being made merely as copies will be evident from the above, and dealers will do well to examine carefully any specimens which they may have offered to them, for unless the sale of such copies is checked, a fall in the prices of genuine specimens will be certain. There is no doubt that the maker of these measures is well acquainted with the pewterer's craft, as they are well and carefully finished, and could only have been made by one who has served an apprenticeship to the trade. To enumerate here wherein lies the exact differences between the forged and the genuine, would only defeat the purpose of this warning by putting the maker on his guard and without benefiting the collector, but it may be mentioned that one of the few differences consists in the weight of the metal, which is heavier than genuine pewter should be.—L. W.

Charles II. Cup

THE cup here depicted is of cocoa-nut mounted in silver, and bearing the inscription, "1,000 pounds for the head of the King, 1662." It contains three panels, commemorating the King's escape after the battle of Worcester. The first represents Charles on horseback riding in front of Jane Lane on a pillion, the second shows him in servant's



PEWTER MEASURES



CHARLES II. COCOA-NUT CUP

costume with a horse at a pond, the third shows him and Col. Carlos in the Boscobel oak. This most interesting relic of the Merry Monarch is illustrated—showing all three panels—in Mr. Allan Fea's *After Worcester Fight*. Its present possessor is Mr. W. B. Redfern, J.P., D.L., of Invernglas House, Cambridge, the author of *Royal and Historic Gloves and Ancient Shoes; Old Cambridge*, and other works.

An Old Covered Cup

THE accompanying illustration is from a photograph of a covered chalice of silver-gilt now in use in the remote Parish Church of Llanbadrig, in the Isle of Anglesea, North Wales. It was discovered some twenty years ago in the old Church of the village named, in a very battered and flattened condition, and was restored to its present state, and has since been used as a communion cup. It bears the London hall-marks of the year 1564-5, and the maker's mark, L. H., linked. Locally it was looked upon as a pre-Reformation chalice, and venerated as such, but all doubt of its age is clearly dispelled by the hall-marks, which are unusually legible in a cup of this age.

Probably its great interest lies in its peculiar and probably unique shape, apart from its unusual height as a sacramental vessel, its style not belonging to any particular class of the period of manufacture. There would, however, seem to be no doubt that its original use was as a domestic vessel, and not ecclesiastic.

Its extreme height is 12 ins.



CHALICE AT LLANBADRIG PARISH CHURCH

Important Purchase by the Italian Galleries

ONE of the most important purchases of recent years has been made by the Italian Government, from the Santini Collection, of Ferrara, which has recently been dispersed by auction. Having refused to buy the whole collection, which also contained works of moderate interest, the Ministry of Fine Arts has been able to secure, from the purchaser of the collection, a few works which must undoubtedly count among the most characteristic and important works of the Ferrarese School.

They are five in number; first in importance a grand figure by Cosimo Tura, the great quattrocento master who is the fountain head of all Ferrarese painting during its golden age. It represents S. Giacomo della Marca, a little under life-size, under an arch, supported by two pilasters and with a background of strange mountains and a torrent. It is a picture of almost rude strength, painted with grand simplicity in monochrome, with colour only introduced in the pilasters and in the red book which the saint is reading. The modelling is exaggerated, the drawing not too correct, but more plastic and expressive than ever. The master appears here in complete command of his art, of its secrets, resources and effects. The picture figured in the Government catalogue of valuable works which must not leave the country, and probably for this reason the State was able to secure it for the moderate price of £1,400.



THE CRUCIFIXION BY G. B. BENVENUTI, CALLED ORTOLANO

If Cosimo's picture lacks colour, another of the five works acquired has it in abundance; a colossal *Crucifixion* by G. B. Benvenuti, called Ortolano, a picture which, together with the one in the National Gallery and with that of the Borghese Gallery in Rome, stamps Ortolano as a master of the first rank, perhaps one-sided, perhaps a little cold, but a supreme master of technique and of rich, enamel-like colouring. Add to this a surprising facility of execution, and the Santini picture must be held to be a worthy companion of the other two works of the master's maturity. It was bought for £640.

Of the other three pictures one is a Death of the Virgin, by Michele Coltelline, signed and dated: Michael de Cultellinis, MCCCCCII, and is noteworthy as one of the few pictures in this master's early manner, one of the first in which he still ingenuously expresses his true Ferrarese soul. He is still under Northern influence, and far removed from the later influence of Perugino and Francia. To complete the list, there is a very small, graceful Archangel Michael, by another head of the Ferrarese School—Ercole de' Roberti, and a Madonna and Child by a follower of Cosimo Tura, who worked with his master on the famous frescoes of the Palazzo Schifanoja at Ferrara, and who is probably identical with Ettore Buonacossi. These three works were bought together for £320.

The purchase of these pictures on the part of the Ministry from the common fund of all the art institutions of the State has caused discord between several Italian galleries who all want the pictures. The Modena Gallery claims to be the heir of the Este family; the Borghese Gallery wants to fill certain gaps in its fine Ferrarese collection; the Brera in Milan and the Bologna Gallery put in their claim; and the Ferrara Gallery, which has unquestionably a better right than all the others, is ruled out of court, as it is a municipal, and not a national collection. The daily press has joined in the dispute between the directors. How will it end? Meanwhile the pictures are temporarily hung in the Borghese Gallery.

Tambour Lace

LIMERICK or Tambour Lace, so often wrongly named by its owners as "Brussels," owing no doubt to its resemblance to the Belgian work in style of pattern, but totally different in its mode of production, is one of the most favourite of laces. It usually goes under the name of "Limerick," having been introduced into Ireland about the time of the potato famine, though it had been made some thirty odd years before. It was a favourite pastime for ladies to do the darned or tambour work on net, for which a frame and fine needle were used, although the more common kind was made with the crochet-hook, the

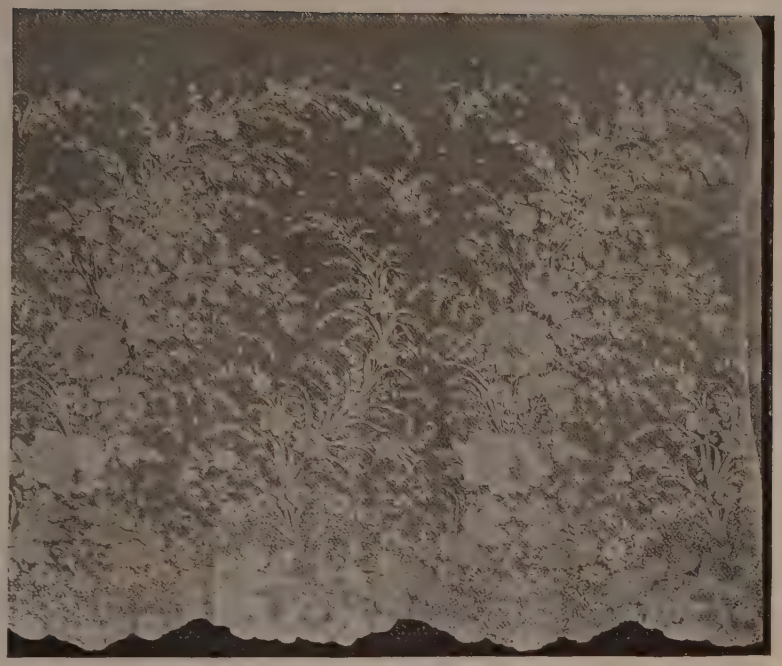


A WITCH
BY E. R. HUGHES
FROM "BRITISH WATER COLOUR ART"
(A. & C. BLACK, LONDON, W.)

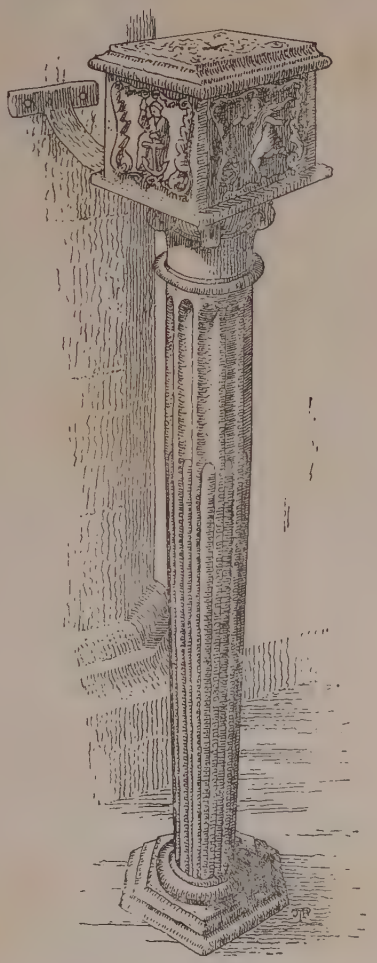
design being formed with chain-stitches, then filled in with fine needle-point stitches.

The specimen shown is in the possession of Mrs. Brown, and was purchased by her in a very out-of-the-way place in India. It was whilst accompanying her husband, Mr. J. A. Brown, I.C.S., on a tiger-hunting expedition, on the Nepal Frontier, that she met with it under rather tragic circumstances. A settler and his wife living in a log-hut, hearing that a lady and gentleman were in the neighbourhood, called on Mrs. Brown, showing her the piece of lovely old Limerick lace, and offered to sell it. The bargain struck, the lace was handed over to its present owner, and within the next ten days a fire broke out, the hut and its contents being reduced to ashes. Had it not been for the "hunting expedition," this lovely specimen would have shared the fate of the rest of the poor settler's home. This unique piece, 3 yards long by 30 inches deep, is quite a picture, the design being beautifully arranged, with the various flowers entwined, making a most striking pattern. It is made with the chain-stitch, the petals of the flowers being filled in with fine needle-point stitches. To-day this kind of lace is produced in Belgium in large quantities, at a much lower price than in Ireland, with the result that the value of the old work is considerably reduced. It is also produced at Coggeshall in Essex, where a flourishing business has been carried on for some years past.

Tambour lace, together with the appliqué work of Honiton and Brussels, possibly dates back to about 1815, it being in 1809 that machine net was invented, and probably it must have been a few years later that the net was perfected and came within the reach of the lace-worker. — GEO. ROACH.



A SPECIMEN OF LIMERICK OR TAMBOUR LACE



ALMS CHEST IN POYNINGS CHURCH

Cosway Miniature

To the Editor, THE CONNOISSEUR.

DEAR SIR,— Allow me to correct an inaccuracy in the November number of THE CONNOISSEUR in regard to the plate of Cosway's miniature. Fanny Kemble was born in 1809, and as Cosway died in 1822, it is manifestly impossible that the portrait of the middle-aged lady, "Mrs. Butler," can be Fanny Kemble.

Faithfully yours,
G. PONSONBY.

Alms Chest in Poynings Church

ALTHOUGH all churches were ordered by the Canons of 1603 to be provided with alms chests, and were doubtless so provided, comparatively few remain in their original positions, but have been destroyed or have become private property. A very elegant example still remains, though, perhaps, not occupying its original position, attached to the north-east pier of the tower of the Church of Holy Trinity, Poynings, Sussex. The box is decorated with figures to represent the cardinal virtues, and stands on a graceful fluted pillar of the Ionic order. It is a fine example of Jacobean woodwork, and forms with the pulpit, altar rails and font cover, a good specimen of church fittings of the post-Reformation period.

Erratum

OWING to a printer's error, the beautiful French secretaire reproduced on page 9 advt. in the October number of the "Connoisseur," was described as "Louis XVI." It is, as may be gathered from the lines of the design, of the Louis XV. period.

Modern Wedgwood

AN unusually interesting exhibition of artistic earthenware and china has been held recently by Messrs. Josiah Wedgwood & Sons, at Mr. W. B. Paterson's Galleries in Old Bond Street. All the pieces shown were designed and painted for this firm, which bears a historical name, by Mr. Alfred H. Powell, and serve to illustrate an attempt to revive an interest in fine hand-painted pottery. In form and decoration, this pottery is as different as could be from the so-called "art" pottery, which too often sacrifices the fundamental rules of art to mere eccentricity of design. Mr. A. H. Powell has for many years been practising as an architect, and, like most artists who have undergone a thorough course of architectural training, has been taught to appreciate not only beautiful form and colour, but, above all, the limitations in the use of material. Every material, be it marble, or wood, or porcelain, demands its own treatment, and must not be forced into shapes or uses for which it is unfit. The disciples of the "art nouveau" movement too frequently ignore these limitations, and the "art" potters are no exception to the rule. They invent forms and combinations of colours which they apply indiscriminately and with utter disregard of the history of the art or craft to which they devote their attention.

Structural soundness, a thorough knowledge of the styles of ornament, and reticence in the use of colour are the most striking points in Mr. Powell's work. In the painted decorations, one is again and again surprised at the originality of his invention of simple and pleasing forms, at the directness and rapidity of his brush-strokes, and at the excellent taste of his quiet colour schemes. Two or three colours—green and brown; blue and lustre; green and rose; or blue, green and brown—are generally found sufficient to achieve the most delightful effects.

Amongst the most successful pieces decorated by Mr. Powell is a two-handled jar with a blue vine scroll rising in corkscrew fashion on a white ground. Another two-handled vase has alternating bands of brown and green leaves, with additional ornaments in purple lustre. A quaint, covered bowl is decorated with cows' heads in bold relief, whilst the feet are formed as stags and the cover painted with butterflies. Another jug has a quaint, plaited blue and white pattern; whilst in yet another, with green leaves on brown stalks, the design has an intentional, symmetrical stiffness which is evidently suggested by some early Dutch Delft motif.

Whilst Mr. Powell's designs for large pieces of pottery are strikingly bold, his decoration of china cups and saucers is appropriately dainty and delicate. Just a few isolated sprigs have to suffice for a coffee set, for which it would be difficult to find a match as regards dainty elegance.

Newnes's Art Library

OF the four most recent additions to the two series of art books published by Messrs. G. Newnes, Ltd., two are devoted to Dante Gabriel Rossetti, Mr. E. Radford dealing with the painter-poet's pictures, and Mr. T. M. Wood with his drawings. In the case of most great artists, the reproductions of preliminary studies for pictures, of spontaneous sketches, are really more interesting than those of the finished pictures themselves. Not so with Rossetti, who was always more of a poet than a painter. "His studies do not reveal a master who looked upon objects and beautiful forms for their own sake and for the sake of the tender drawing he could find in them." He never quite mastered the difficulties of craftsmanship, and the claims of his drawings rest "upon the vivacity of the imagination in them, and not upon subtlety of line or of observation."

The drawings of J. M. Swan, R.A., which form the subject of Mr. Baldry's contribution to the same series, are of a very different nature. Here we have a master, for whom the difficulties which beset Rossetti do not seem to exist. His observation of wild animals in repose or in motion is as accurate and piercing as his pencil or brush is expressive. And the feline beasts, which he loves to depict, are not to be studied at the Natural History Museum. Every movement seems to affect the entire muscular system, and has to be recorded with lightning speed. The reproductions in this volume are of superlative excellence.

Finally, the "Art Library" introduces to the English student the greatest of all modern French decorative painters, Puvis de Chavannes, who is scarcely more than a name to those who have not had an opportunity of seeing his works in Paris, at the Panthéon, the Hotel de Ville, and the Sorbonne; in Rouen, Marseilles, Lyons, and Amiens. The introduction is written by M. Arsène Alexandre.

Art Insurance

Fire Insurance, its Defects and the Remedy, is the title of a pamphlet issued by Messrs. Gillow, of Oxford Street. A lack of knowledge upon the part of the insured leads to difficulty in substantiating a claim when a fire happens. The little book is written with a view to provide a remedy in the form of a valued policy in which separate sums are placed on the various articles insured. This is an excellent method of protecting the interest of the insured.

"The Connoisseur" Competition

THE results of THE CONNOISSEUR Prize Competition will be announced in the January Number of this Magazine.



MESSRS. HODGSON have not, apparently, allowed themselves to be cast down by the depression in the Book Market which was distinctly observable all last season. In the best of spirits they opened the new one nine days before its time with a miscellaneous collection of volumes gathered from the libraries of the late Mr. H. C. Richards, K.C. the late Colonel Moore, C.B., and other gentlemen, who, for lack of the necessary information, must remain nameless. There are many—very many—people who profess themselves quite unable to understand why books should be sold by auction at all. They regard the process as wasteful extravagance, made worse by the impost of twelve and a half per cent. which the owners have got to pay by way of commission, for even auctioneers seem to think they ought to be recompensed for their trouble. At first sight it certainly appears that it would be better to sell a book privately rather than by auction, but then to do that a man will necessarily have to turn bookseller, and that trade needs learning, exacts a large amount of time, is subject to bad debts, and, if we are to believe the booksellers themselves, is generally unprofitable, especially in these days of Auction Sale Prices and other publications, which practically give away the choicest secrets of the cult.



Books are persistently sold by auction because, generally speaking, they cannot be disposed of to equal advantage in any other manner, or perhaps at all. There are some books which positively cannot be even given away, except by auction, and it is not, as a rule, a good plan to sell to the booksellers under any circumstances. A bookseller who refuses to give say a guinea for a book to-day may walk into an auction room and bid forty shillings for another copy exactly like it to-morrow, and the reason is clear. In the latter case should anything prove to be wrong with the book he can return it, but in the former his guinea has gone for ever. Booksellers take great interest in their customers, but would rather buy single volumes publicly than by private contract, for in the latter case they are themselves the customers buying from persons who, to their dying day, will believe they have been taken advantage of no matter what price is demanded and paid. Take them for all in all auction sales are the more satisfactory in every way. The man who sells by private contract is always haunted with the belief that he might, by taking thought, have got more.

This sale of Messrs. Hodgson's was, as we have said, the first of the season, and it was not particularly noticeable. Books of all sorts were stacked on the shelves, and without doubt a very useful and extensive library could have been formed from the miscellaneous assortment observable. Some of these books were better or more expensive than others, but none were of that popular yet important kind which we like to comment upon in this column. A sale held by Messrs. Puttick & Simpson on October 11th and 12th, though not much if any better, contained, nevertheless, a few books worthy of special notice from our necessarily limited point of view. One of these was an interesting copy of the *Eikon Basiliké*, no place or printer, 1649 (No. 43 in Mr. Almack's Bibliography), which realised £6 10s. Under ordinary conditions this price would, of course, have been grossly excessive, but a five-page autograph letter from Coleridge was inserted. The prosaic opium-eater commented on the text, and discoursed learnedly on the abstruse question of the authorship, which, with all respect to Mr. Almack, has never been satisfactorily settled.

At the same sale a fairly good copy of Dekker & Webster's *West-ward Hoe*, 1607, 4to, realised £20 (unbound), while John Marston's *What you Will*, 1607, 4to, brought £12 15s. (half bound, shaved). Last season the first named piece brought £12, but several leaves had been reprinted, and there is no room for comparison. On May 25th last *What you Will* sold at Sotheby's for £12, and in that instance the top of the title-page had

been shaved, and the headlines were mostly cut away. To find the approximate value of a really good copy we must look back to April, 1904, when as much as £114 was realised for an entirely uncut example. This works out at very nearly £2 per page, and affords valuable evidence as to the advisability of keeping books in the same state in which they are issued by the publishers. In times past when waste paper was much more valuable than it is now the binders secured perquisites by cropping the margins of all books entrusted to them. Nay, though they were specially instructed to the contrary, habit was invariably too strong for them, and the process went on just the same.

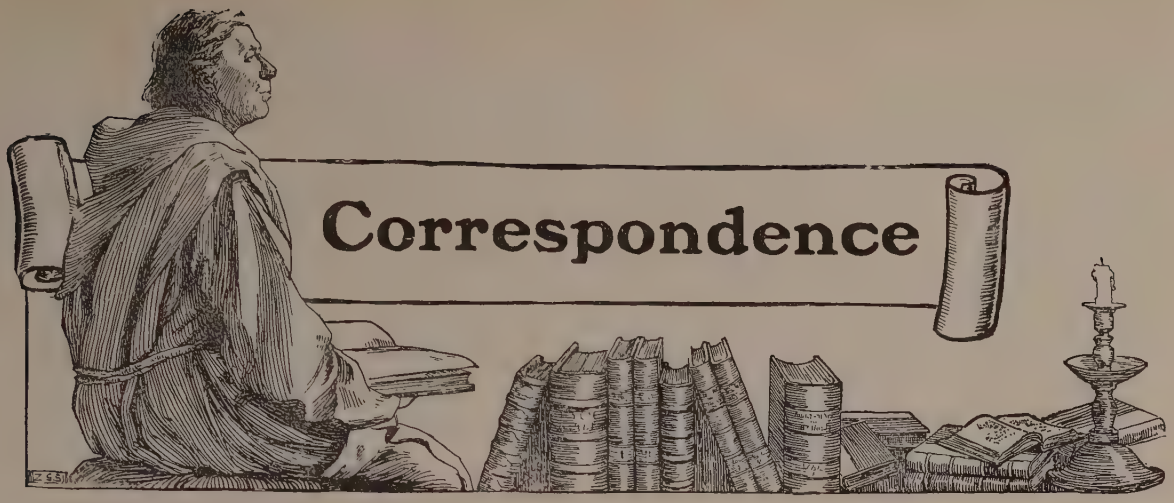
The first really important sale of the season was, however, that held by Messrs. Hodgson on October 16th and three subsequent days. As before, the books disposed of were of a most miscellaneous character, though the sprinkling of important volumes was greater. The scarce first series of *Tales of my Landlord*, 4 vols., 1816, made no more than £4 2s. 6d., but then the set had been re-bound in half calf. In January, 1904, the series of four volumes in boards, as issued, realised £101 at these same rooms. The complete collection of Howell and Cobbett's *State Trials* comprises 33 vols., 8vo, to which is added the index by Jardine. At this sale the 34 vols. in half russia brought £8 15s. Ten years ago the price of a similar set stood at about £10 10s. This does not look as though the depression in the second-hand book market were passing away, or that the new season would prove any better than the last. Burton's *Arabian Nights*, 16 vols., 1885, etc., shows a distinct decline at £24 5s., nor, on a calculation, can Max Müller's *Sacred Books of the East*, vols. 1 to 47 (four missing), 1879-97, be said to have sold well at £11. Nash's *Collections for the History of Worcestershire*, the second edition of 1799, 2 vols., folio, was also below par at £7 15s. (old russia, re-backed). On the whole the result of the first day's sale was distinctly in favour of buyers.

Much was expected of *Gay's Fables*, the scarce original edition in 2 vols. 4to, 1727-38, in this case bound together. The second series was known to have a leaf at the end repaired, but it turned out at the sale that a plate was missing as well. This was, of course, a serious matter, and yet we think the volume ought to have realised more than £6 5s. A year or two ago, the two volumes bound in morocco extra by Rivière sold for as much as £25 10s. and the difference between the two prices is immense. This edition will always be difficult to procure as very few copies were issued. Of the first series only about 25 were published and half of this small number were destined for the Royal Library. About 50 copies were issued of the second series in 4to. At one time George Eliot's *Adam Bede*, 3 vols., 1859, used to sell for £4 or £5, and even more if very clean. The copy sold on this occasion brought £4. The scarcest work by this authoress is *Agatha*, a small 8vo book published by Trübner & Co., in 1869, at half-a-crown. This is a point worth remembering.

Among other works in this sale, which realised on the whole nearly £1,000, was a set of G. P. R. James's Novels, the best Library Edition, 21 vols., 1844-49, £7 10s., as against £11 in 1903. Some of the frontispieces were foxed, and this must have made some difference. Still the price was low. Thackeray's large type Library Edition, 22 vols., 1869, made but £4 2s. 6d., and this can satisfactorily be accounted for, though it is not worth while to enter into the reasons here. Louis Gonse's *L'Art Japonais*, 2 vols., folio, 1883, stands tolerably firm at £7 7s. 6d., but Mrs. Frankau's *Eighteenth Century Colour Prints* at £7 shows a further diminution in price. In 1902 this work used to bring about £17 without difficulty. Although Symonds's *Renaissance in Italy*, 7 vols., 1880-86, the first three volumes belonging to the second editions and the others to the first, realised £13, it may be said that the new season has opened badly, and that those who thought that a revival would surely set in, will in all probability be much disappointed as it advances. It is worth mentioning that this sale of Messrs. Hodgson's contained many books from the library of the late Rev. J. M. Bacon, the celebrated aeronaut, whose work, *The Dominion of the Air*, has given delight to thousands.

Messrs. Sotheby held their first sale of the season on October 25th and two following days, and that, too, was quite unimportant. On the first day a mass of books was disposed of in "parcels," and the utmost that can be said of the collection as a whole is that it comprised a very considerable number of useful books. Many first editions of the works of living authors were simply given away. Mr. Swinburne's *Songs of Two Nations*, 1875, *Locrine*, 1887, and *Astrophel*, 1894, each clean and in its original cloth, brought no more than 10s. Mr. Thomas Hardy's *Tess of the D'Urbervilles*, 3 vols., 1892, *The Trumpet Major*, 3 vols., 1880, *The Return of the Native*, 3 vols., 1878, *The Woodlanders*, 3 vols., 1887, and *Wessex Tales*, 2 vols., 1888, in all 24 vols., all first editions, original cloth, realised but £2 5s., though Mr. Lang's *Ballads in Blue China*, 1880, attained the dignity of 14s. (original wrapper, uncut). This work had a considerable sale, and there are two issues of the first edition, the earliest and best having an accent on the final e of "Manqué" and "Passé" in *Ballade of Roulette*, lines 5 and 6. In 1881 another issue of the *Ballades* appeared. It contains ten additional poems, and has an etched frontispiece by Mr. Strang, which is wanting in all the later issues.

On October 30th and 31st Mr. Dowell sold a number of architectural and other books at Edinburgh, which are interesting only as evidence of the general trend of prices, and that, as we have intimated, is not encouraging. It occasionally happens that a season will open in very low-spirited fashion and subsequently become quite brisk, and it may be so this year. Be that as it may there is no doubt that there is at the moment a glut of books for which there is no special demand. The great object of an increasing number of people is to sell rather than to collect, and whenever that is the case prices are sure to fall.



Correspondence

Announcement

READERS of THE CONNOISSEUR are entitled to the privilege of an answer gratis in these columns on any subject of interest to the collector of antique curios and works of art; and an enquiry coupon for this purpose will be found placed in the advertisement pages of every issue. Objects of this nature may also be sent to us for authentication and appraisement, in which case, however, a small fee is charged, and the information given privately by letter. Valuable objects will be insured by us against all risks whilst on our premises, and it is therefore desirable to make all arrangements with us before forwarding. (See back of coupon for full particulars.)

ANSWERS TO CORRESPONDENTS

Books

Aldine.—6,363 (Redhill).—Your edition of the *Odyssey* is one issued by the Aldine Press in 1524. Three editions of Homer's Works were produced by Aldus, each in two volumes, in 1504, 1517, and 1524. The latter complete is worth a few pounds. The works of this Press, however, have depreciated 60 per cent. in the last fifty years.

History of Sir Charles Grandison.—6,167 (Milverton).—The first edition of this work was issued in 1753-4, and in good state is now worth £3 or £4. Your edition, however, would not fetch more than 10s. to 15s.

Letters of Junius, 1770.—6,170 (Chesterfield).—Your copy is probably worth about 10s.

The Works of Horace, 4 vols., by Smart, 1767. 6,352 (Kirkmichael, N.B.).—Yours is not one of the fine editions of this work. From 1476 to the date of your volumes nearly five hundred different editions appeared, and it is only the earliest of these that have a great value, although one or two of the later ones are sought after on account of their fine printing. Your copy is not worth more than £1.

Coins

Query.—6,354 (West Horsham).—Poseidon is represented on horseback and armed with a trident on coins of Potidæa, a colony of Corinth, in the Thermaic Gulf. The type was doubtless suggested by the sacred image of Poseidon, which Herodotus mentions as standing in front of the city. These coins were issued *circa* B.C. 500-430.

Engravings

"Pilgrimage to Canterbury," by Schiavonetti and Jas. Heath.—6,162 (Bury St. Edmunds).—In good state this engraving is worth £4 or £5. *The Court for the Trial of Queen Catherine*, by Geo. Clint, about £3 or £4.

Soft Ground Etchings.—5,240 (Winchester).—Judging from your description of your Morland prints, they are probably what are known as Soft Ground Etchings. We do not know of any book in which you can obtain information about them. There is no great value attached to them, however; about £4 or £5 for the six.

"The Happy Family" and "Valentine's Day," by Dean, after Morland.—6,378 (Westminster).—These prints in colours are worth from £15 to £20 each if early impressions. The pair, *Morning* and *Evening*, by W. Ward, from £60 to £70 if printed in colours and in good state.

"The Spinning Wheel," by W. Wood, after Henry Singleton.—5,262 (St. Asaph).—Good impressions of this plate fetch £6 or £7.

Objets d'Art

Ivory Basket.—6,103 (Worcester).—Your ivory basket, of which you send photograph, is Chinese, and apparently a very fine piece. Without actually seeing the workmanship, on which, of course, a lot depends, we should consider it to be worth about £6.

Old Furniture and Woodwork

Chippendale Chair.—5,486 (Sandwich).—Your carved mahogany chair on claw and ball feet, if genuine and in good condition, should be worth about 15 gns.

Circular Table.—5,533 (Kincardine-on-Forth).—From your description we should consider your table to be of mahogany, *temp.* the latter part of the eighteenth century. The value is probably not more than 6 gns.

Elm Chair.—6,206 (Leslie, N.B.).—The elm chair of which you send photograph is of the middle part of the eighteenth century. The design is Chippendale, and is known as "Ladder-back." Value probably about £3 10s.

Mahogany Chair.—5,640 (Selby).—In design your chair is of the first half of the eleventh century. The upper portion, however, is not in keeping with the lower, and is probably the back of another chair, which has been added at some time or other. The utmost value would be about 3 gns.

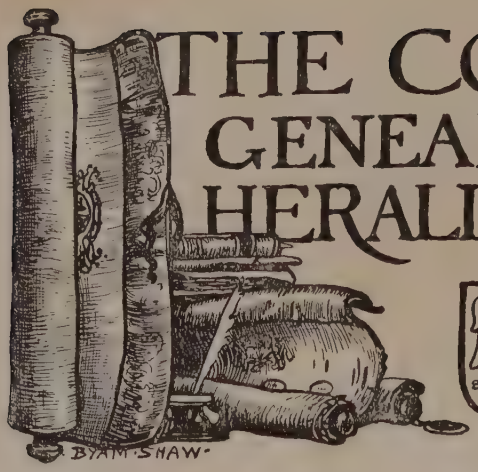
Old Carving.—5,907 (Barnstaple).—The front portion of an armoire of 17th century carving depicted in your photograph should be worth about 12 gns. It is not unlikely that it originally formed the back of a bedstead, and was afterwards made up into a cupboard.

Query.—5,540 (Gt. Tower Street).—In a Chippendale Bureau Bookcase the plinth should certainly be of solid mahogany. The great cabinet-maker turned out from his factories only the finest quality of work, and a plinth such as you describe in alternative must have been added in after years. With regard to the frieze, the ornament should be carved out of the solid, and not *appliqué* work. We do not know any reason why it should be otherwise in a genuine piece.

Pictures

Early Italian School.—G. S. W. (Edinburgh).—Judging from the photograph you send, your painting represents the *Adoration of the Magi*. It is in the manner of the Italian School of the sixteenth century, and appears to be a very interesting picture. The value depends so much upon the quality of the brushwork, and also its condition, that it is impossible to say any price with certainty, unless the actual picture is seen. If, however, as it appears to be, it is a work of some merit and in a fair state of preservation, it should be worth £15 to £20.

(*Continued in Advertisement pages.*)



THE CONNOISSEVR GENEALOGICAL AND HERALDIC DEPARTMENT

CONDUCTED BY A. MEREDYTH BURKE

Special Notice

READERS of THE CONNOISSEUR who desire to take advantage of the opportunities offered herein should address all letters on the subject to the Manager of the Heraldic Department, at the Offices of the Magazine, 95, Temple Chambers, Temple Avenue, E.C.

Only replies that may be considered to be of general interest will be published in these columns. Those of a directly personal character, or in cases where the applicant may prefer a private answer, will be dealt with by post.

Readers who desire to have pedigrees traced, the accuracy of armorial bearings enquired into, or otherwise to make use of the department, will be charged fees according to the amount of work involved. Particulars will be supplied on application.

When asking information respecting genealogy or heraldry, it is desirable that the fullest details, so far as they may be already known to the applicant, should be set forth.

Answers to Correspondents

Heraldic Department

403 (Chester).—There were five Heraldic Visitations of Cheshire, viz., by W. Fellowe, in 1533; by Flowers, in 1566; by Flowers and Glover, in 1580; by Richard St. George, in 1612-13; and by Dugdale, in 1663-64.

406 (Chatham).—The Rev. Edmund Nelson, the father of the great admiral, was the elder son of the Rev. Edmund Nelson, Vicar of Sporle, and afterwards Rector of Hilborough, Co. Norfolk, by Mary, his wife, daughter of John Bland, of Cambridge. The Norfolk family of Nelson was, it appears, a branch of the ancient Lancashire family of that name residing at Mawlesley, which property passed, by female descent, to the Riddells, of Northumberland. Sir Richard Hoare's *History of South Wilts* contains a short account of them in the pedigree of Lord Nelson. The arms of the Nelsons of Mawlesley were borne by the Norfolk family.

421 (Manchester).—Sir Henry Talboys, who was created a Knight of the Bath in 1478, married Elizabeth, daughter and heir of Gilbert Burdon (or Barrodon), by Elizabeth, his wife (who after his death married Edward Clinton, first Earl of Lincoln), daughter of Robert de Umfravill, Earl of Angus.

427 (Inverness).—John Drummond, first Lord Drummond, who, in 1515, was imprisoned in Blackness Castle for assaulting Sir William Comyn (Lord Lyon King-of-Arms), married Elizabeth, daughter of the fourth Earl of Crawford, by whom he had two sons and six daughters. The elder son, Malcolm, died unmarried during the lifetime of his father, and the younger son, William, who was executed in 1490, married Isabel, daughter of Coln, first Earl of Argyll, by whom he had a son, Walter, who also predeceased his grandfather, Lord Drummond. Walter Drummond married Elizabeth, daughter of William, first Earl of Montrose, and died, leaving a son, David, who succeeded his great-grandfather as second Lord Drummond. The first Lord Drummond's eldest daughter, Margaret, who was privately married to James IV., was, together with two of her sisters, poisoned in 1501.

435 (New York).—An interesting and reliable account of the various families of Ellis and Ellice in England, Scotland, and Ireland is to be found in *The Notices of the Ellices* by William Smith Ellis, which was printed for private circulation in 1866.

437 (Chicago).—The Marks of Cadency are now almost always used to distinguish the different branches of the same family, and are very rarely employed to denote contemporary brothers, hence they may be said to be permanent Charges borne "for difference."

442 (Bath).—(1) The only actual foreign families which now remain in the peerage of this country are those represented by the Duke of Portland, the Earls of Radnor, Clancarty, Albemarle, and Northbrook, the Viscount Gort, and the Lords Huntingfield, Ashtown, Chelmsford, Rendlesham, Ashburton, De Blaquiere, Romilly, and Rossmore. (2) There is not a single male descendant in the present House of Lords of any one of the barons who were chosen to enforce the Magna Charta, or, indeed, of any one of the peers who are known to have fought at Agincourt.

449 (Lichfield).—Richard Tufton was a younger brother of the first Earl of Thanet and a son of Sir John Tufton, a person of considerable distinction in the reign of James I., who was created a baronet on the creation of that order in 1611. By his marriage with the second daughter and coheir of Herbert Morley, of Glynde, he had a son, John, who died in 1649, leaving issue, Sir Richard Tufton, Knt. According to the monumental inscription in Westminster Abbey, where he was buried, Richard Tufton's death occurred 4th October, 1631.

453 (Kensington).—Edward Wilson, who acquired the *sobriquet* of "Beau," came of an ancient family, long settled in the counties of Norfolk and Leicester. He was the fifth son of Thomas Wilson, of Keythorpe, High Sheriff of Leicestershire in 1684-5, and a grandson of Rowland Wilson, a citizen of London, and the founder of Merton Hospital. "Beau Wilson," says *The London Journal*, of the 3rd December, 1721, "was the wonder of the time he lived in. For gay dress, splendid equipage, and vast expense he exceeded all the Court. How he was supported few truly knew: and those who have undertaken to account for it, have only done it from the darkness of conjecture." In 1694 he was killed in a duel with John Law, an equally well-known dandy of the period, in consequence of their rivalry for Mrs. Lawrence, one of the reigning beauties of that day.

HEMING & CO.,

28 CONDUIT STREET,
LONDON, W.



For Lovers and Connoisseurs of Jewellery & Antique Silver

THE above are a few specimens of the Collection of old English and Irish Silver of the Sixteenth, Seventeenth and Eighteenth Centuries, which can be seen at 28 Conduit Street. It is of course becoming increasingly difficult to secure genuine specimens such as these, as they are being rapidly absorbed by Museums and Collectors, but

See Advertisement page No. XXII.



No. 411.
Copy of an Old Roman Gold Jug, part of the treasure of the River Oxus.
Bactrian Art, dating from the 4th Century B.C.
In Solid Silver, 4½ inches high.
£4 4 0
Or, Richly Gilt, ***£5 5 0***

EARLY ART REVIVED



Interesting Copies of Ancient Work.

No. 412.
The "Nestor" Cup.
From the original discovered by Dr. Schliemann in a Tomb in Mycenæ, Greece. Date, *circa*, 1,400 B.C.
Height, 6 inches; width, including handles, 5½ inches.
Solid Silver Gilt, on Ebonised Pedestal, complete, ***£5 5 0***



No. 413.
Serpent "Tazza" or Sweetmeat Stand—after the Egyptian.
In Solid Silver.

3¾ inches diameter	}	***£2 15 0***
4 ,, high		
5½ ,, diameter	}	***£5 15 0***
6 ,, high		



No. 414.
Copied from an Archaic Greek Bronze Bowl.
Medusa and Serpents" handles.
In Solid Silver.
6 inches diameter, ***£5 5 0***
8¾ ,, ,, ***£10 0 0***



Golden Goblet of Troy.
Height 4¾ inches

No. 415.
Reproduced in Solid Silver, richly Gilt, ornamented with 14 Rosettes.
Copied from the original Go den Cup discovered in a Tomb at Mycenæ. Period between 12th and 10th Century B.C., ***£5 5 0***
Large size, extreme width, including handles, 10½ inches,
£10 10 0

Golden Goblet of Troy.
Width 6½ inches, including handles.

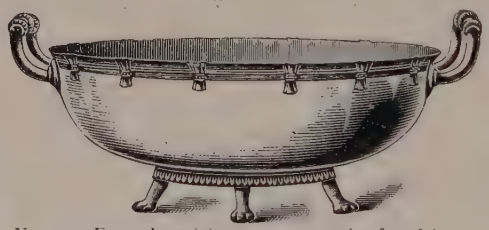


No. 416.
"Anglo-Saxon" Period.
Copied from a Bronze Bowl found in an Anglo-Saxon Cemetery at Wingham, Kent, in 1843.
In Solid Silver.

5 inches diameter,		***£3 15 0***
6½ ,,	,,	***£5 5 0***
8¾ ,,	,,	***£8 10 0***
9½ ,,	,,	***£10 0 0***

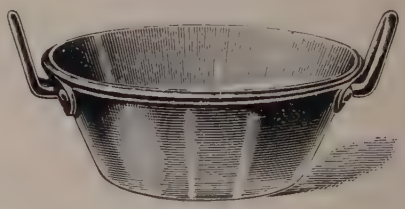


No. 404.
Copied in Solid Silver from Ancient Bronze Bowl found at Galaxidi, near Delphi.
4¾ inches diameter, ***£2 17 6***
7 ,, ,, ***£5 5 0***



No. 405.—From the original Bronze Brazier found in the "Polledrara" Tomb at Vulci in Etruria, B.C. 611.
In Solid Silver.

4½ inches diameter,		***£4 0 0***
5½ ,,	,,	***£5 15 0***
7 ,,	,,	***£8 10 0***
10 ,,	,,	***£16 16 0***



No. 406.
Copied in Solid Silver from Ancient Bronze Bowl found at Galaxidi, near Delphi.
£2 17 6



No. 407.—"Kylix" (or Fruit Stand) with Wish-Bone Handle
Copied from the White Vase found at Athens, which is signed by the Potter "Sotades," B.C. 500.
In Solid Silver.

4 inches diameter	- -	***£3 15 0***
12 ,,	,, - -	***£9 9 0***

EARLY ART REVIVED.



No. 408.
The "Ardagh" Cup.
The original was found in Ireland, and is probably the oldest piece of Church Plate in existence. In Solid Silver, 4¾ inches diameter, 3¾ inches high, ***£6 10 0***
A large and massive ditto, 10 inches diameter, 8½ inches high, ***£40 0 0***



No. 409.
Old Greek Design, in Solid Silver, in 3 sizes:—
4 inches diameter, ***£2 17 6***
5 ,, ,, ***£4 15 0***
7 ,, ,, ***£11 5 0***

EARLY ART REVIVED.



No. 410.
Finger Bowls.
Original is made of Archaic Etruscan Pottery known to Archæologists as "Bucchero nero."
In Solid Silver, 5 inches diameter, ***£3 3 0*** each.

Messrs. HEMING & Co. have spared no trouble to secure every available specimen that has come to their notice in order to make their collection as representative as possible.

Connoisseurs are invited to view the Collection even if they have no idea of purchasing.

The Jewellery and modern Silver, etc., illustrations of which appear on this and following pages are of the very latest designs.



No. 342.—Dainty Brooch, Enamel and Rose Diamonds, with drop Pearl, **£6 5 0**

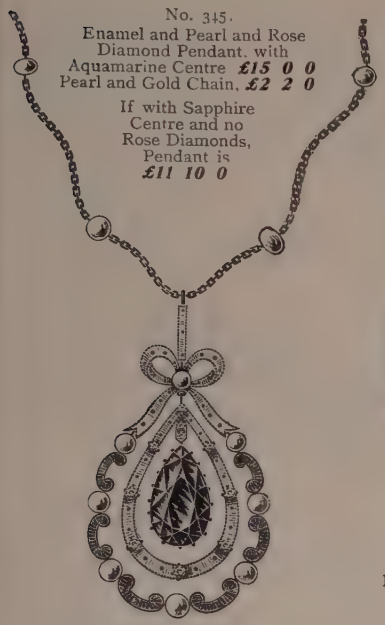
No. 343.
Pearl & Diamond Pendant, complete with Flatinum Chain, **£28 10 0**





No. 344.
Dainty Brooch,
Enamel and Rose Diamonds,
with drop Pearl, **£5 5 0**

No. 345.
Enamel and Pearl and Rose Diamond Pendant, with Aquamarine Centre **£15 0 0**
Pearl and Gold Chain, **£2 2 0**
If with Sapphire Centre and no Rose Diamonds, Pendant is **£11 10 0**





No. 347.—15-ct. Fancy Gold Bracelet. Bell set Turquoise, **£3 7 6**
" " " Pearls **£3 16 6**
" " " Do. Larger " **£4 5 0**

No. 346.
Rose Diamond Pendant, with Amethyst, Topaz or Peridot Centre, complete with Gold or Platinum Chain, **£15 0 0**





No. 348.
Diamonds and 3 Pearls and 2 fine Amethysts, **£10 15 0**

No. 350.—Necklace.
Peridots & Diamonds, **£14 0 0**
Peridots and Pearls, **£7 12 6**





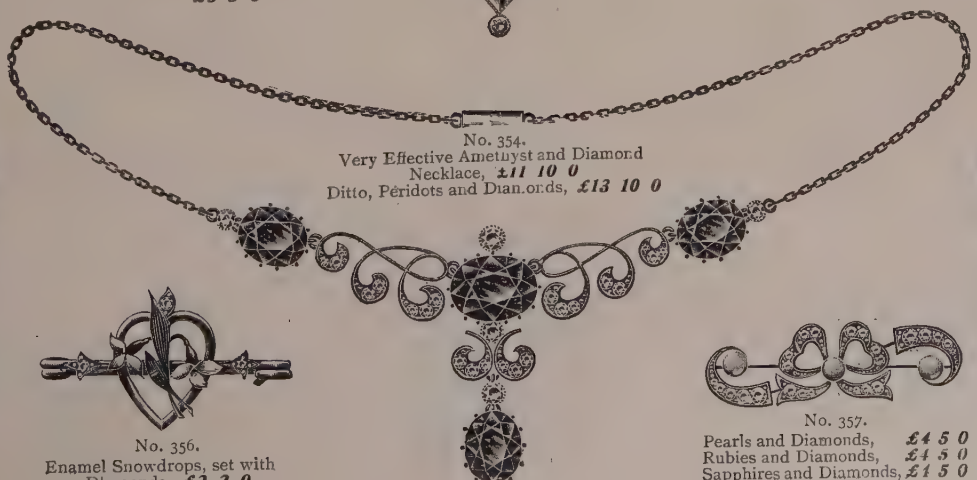
No. 349.
Enamel and Pearls, **£3 5 0**



No. 351.
Enamel and Pearls, **£3 5 0**



No. 352.
Enamel and Diamonds, with 2 fine Amethysts, **£8 0 0**



No. 354.
Very Effective Amethyst and Diamond Necklace, **£11 10 0**
Ditto, Peridots and Diamonds, **£13 10 0**



No. 353.
Brooch or Pendant.
Amethyst, Diamonds, Pearl, with Enamel Border, **£7 5 0**

No. 356.
Enamel Snowdrops, set with Diamonds, **£2 2 0**



No. 355.
Copy Antique design, Peridot and Rose Diamonds, **£15 2 6**
Amethyst and Rose Diamonds **£14 2 6**

No. 357.
Pearls and Diamonds, **£4 5 0**
Rubies and Diamonds, **£4 5 0**
Sapphires and Diamonds, **£4 5 0**



No. 358.—9-ct. Gold, with Green Tourmaline, ***£1 8 6***
15-ct. Gold, with Green Tourmaline, ***£2 5 0***



No. 359.
Finely Enamelled "Watch Opening" Lockets, in rich Green or Red or Blue, on foundation of solid Gold, ***£3 5 0*** each.



No. 360.
9-ct. Gold and Amethyst Centre, ***£1 8 6***
15-carat Gold and Amethyst Centre, ***£2 10 0***





No. 361.
"White Heather" Brooch, Enamel, with 1 Rose Diamond, ***£2 5 0***



No. 363.—Brooch. Enamel and Pearls, ***£3 7 6***



No, 364.
Enamel, Diamonds and Pearls, ***£5 15 0***

No. 365.
Enamel and Pearl Brooch, ***£5 5 0***

No. 362.—Gold and Turquoise Necklace, with Moonstone Drops, ***£5 17 6***
Or Pearls and Amethysts, ***£10 10 0***

No. 366.—"White Heather" Brooch, Enamel & Diamonds, ***£3 15 0***



No. 367.—Amethyst and Pearl Brooch, ***£4 15 0***



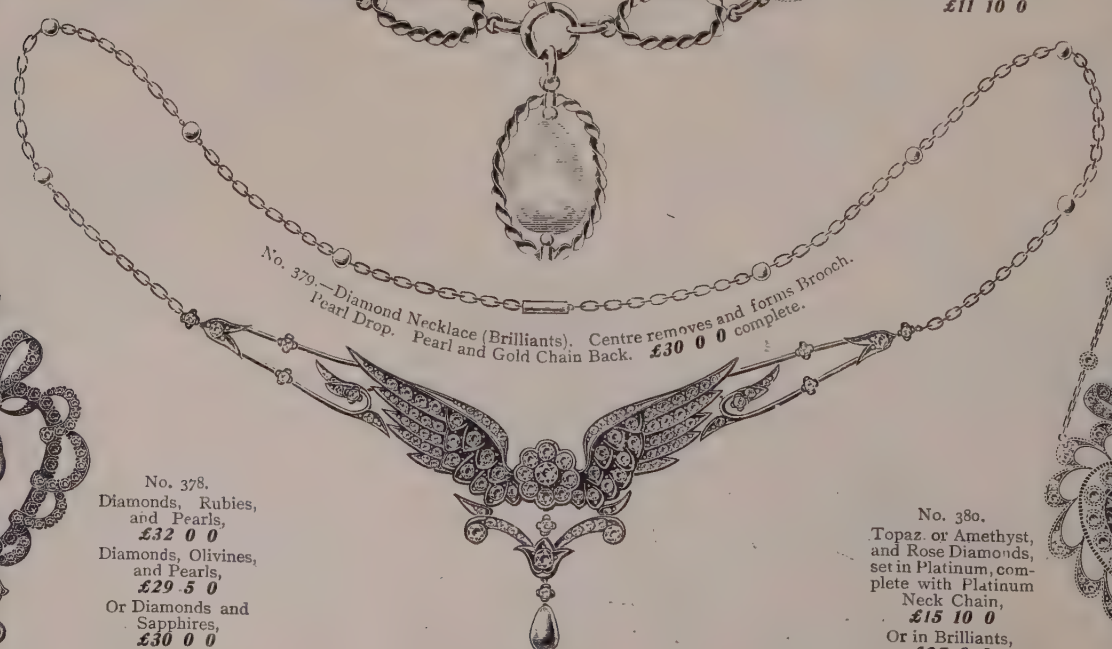
No. 375.
Pearls and Diamonds, ***£13 10 0***



No. 376.
OLD EGYPTIAN DESIGN.
Reproduced from an ancient Egyptian ornament
15ct. Gold with Irregular Pearls.
Complete with Pendant, from ***£6 2 6*** to ***£8***



No. 377.
Brooch or Pendant, Pearls and Diamonds, ***£11 10 0***



No. 379.—Diamond Necklace (Brilliants). Centre removes and forms Brooch. Pearl Drop. Pearl and Gold Chain Back. ***£30 0 0*** complete.



No. 378.
Diamonds, Rubies, and Pearls, ***£32 0 0***
Diamonds, Olivines, and Pearls, ***£29 5 0***
Or Diamonds and Sapphires, ***£30 0 0***



No. 380.
Topaz or Amethyst, and Rose Diamonds, set in Platinum, complete with Platinum Neck Chain, ***£15 10 0***
Or in Brilliants, ***£27 0 0***



No. 325.
Enamel and Pearl Brooch, with Rose Diamond Bow Centre, *£3 7 6*



No. 326.
Fine Amethyst, Pearl and Gold Necklace,
£6 15 0



No. 327.
New Brooch—Rubies and Diamonds, with Swinging Heart; or Sapphires and Diamonds, or Pearls and Diamonds, *£10 10 0*



No. 328.
Enamel, Pearl and Diamond Pendant,
£3 7 6



No. 329.
Enamel, Pearl and Diamond Pendant,
£3 10 0



No. 330.
Enamel, Pearl and Diamond Pendant,
£3 10 0



No. 331.
Red, Green or Blue Enamel and Pearls,
£2 5 0



No. 332.
Enamel, Pearls and Diamonds, Brooch or Pendant,
£9 9 0



No. 333.—The New "Slave" Bracelets.
15-carat dull or bright Gold - - *£4 5 0*
18-carat ,, ,, ,, - - *£6 2 6*



No. 334.
Enamel and Pearls, Brooch or Pendant,
£4 0 0



No. 335.—15-carat Gold Bracelet, set Rubies and Pearls, *£4 7 6.* Ditto, set Sapphires and Pearls, *£4 7 6.*



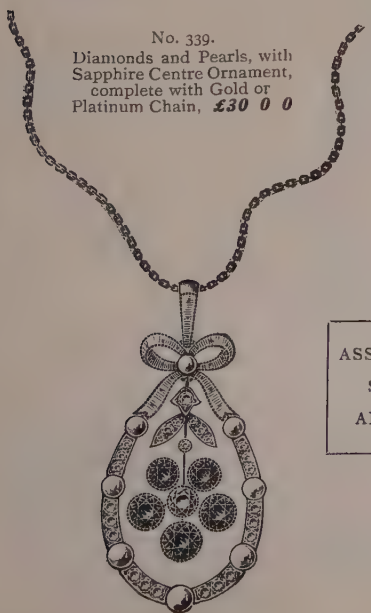
No. 336.—Enamel Pearl and Diamond Safety Pin Brooch, *£3 10 0*



No. 337.
Opal and Ruby Necklace,
£9 9 0

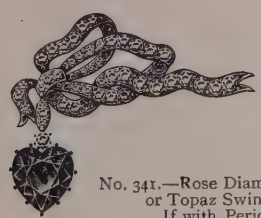


No. 338.—Enamel Pearl and Diamond Safety Pin Brooch, *£3 10 0*



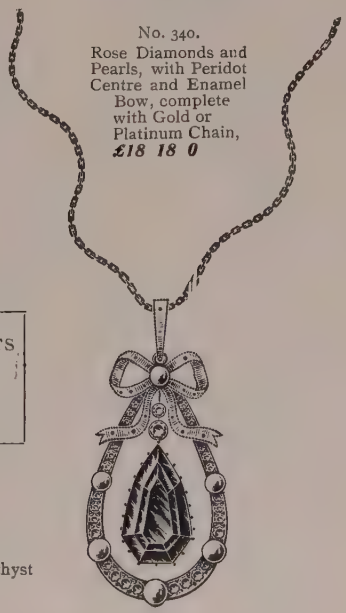
No. 339.
Diamonds and Pearls, with Sapphire Centre Ornament, complete with Gold or Platinum Chain, *£30 0 0*

ASSORTMENTS SENT ON APPROVAL.



No. 341.—Rose Diamond Brooch, with Amethyst or Topaz Swinging Heart, *£4 15 0*
If with Peridot Heart, *£5 5 0*

ASSORTMENTS SENT ON APPROVAL.



No. 340.
Rose Diamonds and Pearls, with Peridot Centre and Enamel Bow, complete with Gold or Platinum Chain,
£18 18 0



No. 368.
Peridot and Diamond Pendant with Platinum Chain,
£27 0 0



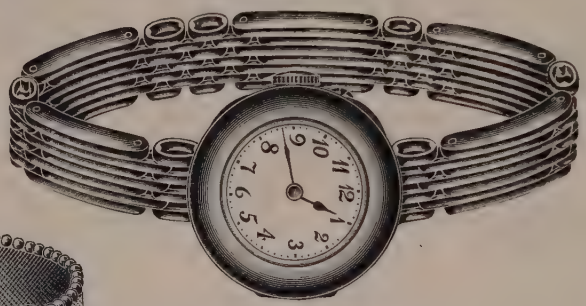
No. 369.—Peridot & Diamond Brooch, **£13 10**



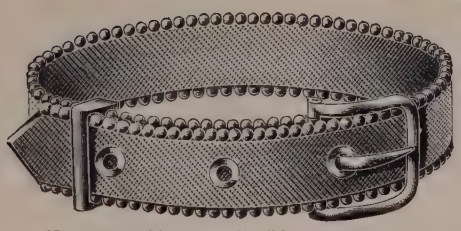
No. 371.—The new "Lock-loop" Watch Brooch, 9-ct. Gold, **£1 1 0**; 15-ct. Gold. **£1 10 0**, and Enamelled from **42/-**



No. 370.—Fancy Stone and Diamond Necklaces in large variety, from **£15** to **£30**



No. 373.
The New Expanding Bracelet.
15-ct. Gold Expanding Band, fitted with fine Lever Watch.
£12 15 0



No. 372.—Gold Woven Flexible Strap Bracelet, 9-ct. Gold, **£3 17 6**; 15-ct. Gold, **£6 10 0**



CLOSED
No. 374.—The new Expanding Bracelet.



EXPANDED
15-ct. Gold, **£5 5 0**; Ditto, larger, **£5 17 6**

FINE WATCHES A SPECIAL FEATURE



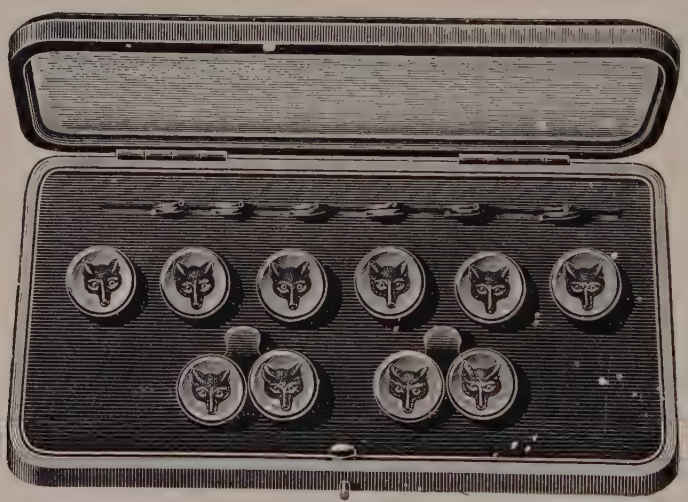
No. 381.
Rubies and Brilliants, Pearl Centre
£3 12 6



No. 386.
Rubies and Rose Diamonds,
£2 18 6



No. 382.
Pearl and Diamonds,
£5 15 0



No. 383.—Set of 6 Waistcoat Buttons, 15-ct. Gold and White, or Smoked Pearl, **£3 15 0**
Pair of Sleeve Links to match, **£2 10 0**



No. 384.
Pearl and Diamonds,
£5 15 0



No. 388.
Pearl Trefoil Scarf Pin,
£3 18 6



No. 385.
Rubies and Rose Diamonds, Pearl Centre,
£3 3 0



No. 389.
4 Turquoises, with Brilliant Centre,
£2 0 0



No. 390.
Pearls and Diamonds.
£4 0 0



No. 387.—Silver Flat Cedar Pencil Sheath, full length, marked out in inches, **13/6**; Ditto, plain, **9/6**



No. 391.
Mother-o'-Pearl and Gold, with Gold "Thread" Centres, **30/-** pair.

SLEEVE LINKS AND WAISTCOAT BUTTONS IN LARGE VARIETY.



No. 392.
Mother-o'-Pearl and Gold, set 4 Turquoises,
£2 2 0



No. 393.
Fine Pearl and Brilliant from **£4 5**

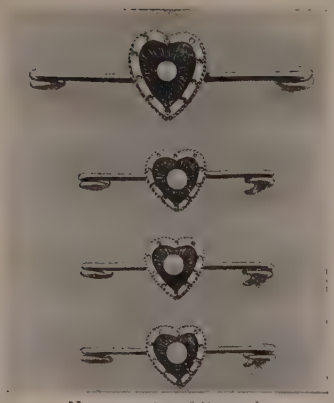


No. 394.
Fine Pearl and Brilliants,
£6 15 0
Ditto, larger,
£8 15 0

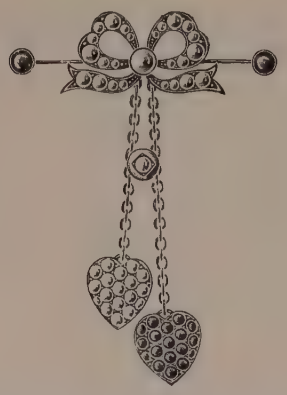
A Choice Assortment of Gentlemen's Shirt Studs Fine Single Pearls, &c.



No. 301.—Green Enamel and Pearl Brooch, **£3 3 0**



No. 302.—Set of Enamel and Pearl Blouse Fasteners, **£3 0 0** complete. Others from **38/6** the Set.



No. 303.—Pearl and Turquoise Brooch, with 1 Pearl and 1 Turquoise drop Heart, **£4 10 0**



No. 304.
Enamel and Rose Diamond Brooch, copy antique,
£4 15 0



No. 306.—Enamel and Pearls,
£1 18 6



No. 307.—Peridot and Pearl Necklace Topaz drop, **£8 0 0**



No. 308.—Enamel Shamrock, Diamond Centre, Pearl Ends,
£2 2 0



No. 305.
Enamel and Rose Diamond Brooch, copy antique,
£4 0 0



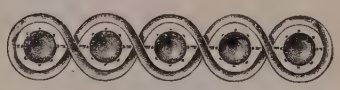
No. 309.—Gold Wings Brooch, Enamel Shamrock, 2 Pearls, **£2 2 0**
Ditto, with Enamelled Wings, **£2 18 6**



No. 310.—Sapphire and Pearl Brooch, **£3 10 0**



No. 316.—Brooch, Gold Enamel and Pearls, **£1 18 6**



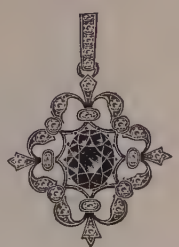
No. 317.—Brooch—Gold and Pearls,
£2 17 0



No. 320.—White Enamel and Turquoise Pendant, **£2 10 0**; with 15-carat Gold Neck Chain, **£1 1 0**; in case complete, **£3 11 0**



No. 315.
Enamel Pendant, with Diamond Centre,
£2 5 0



No. 311.
Amethyst and Diamonds, or Topaz and Diamonds,
£4 10 0 each.
Peridot and Diamonds.
£4 15 0



No. 321
Richly Enamelled Opening Locket, set with Pearl Centre,
£3 3 0



No. 318.
Enamel and Pearl Brooch or Pendant
£2 18 6



No. 319.
Richly Enamelled Opening Locket, set with Pearl Centre, **£3 10 0**



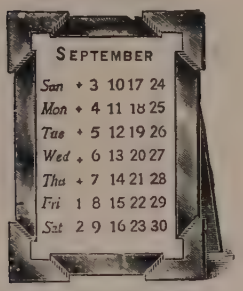
No. 312.—Enamel and Gold Brooch, 'Violet,' Set with 1 Pearl, **£2 0 0**



No. 314.—Enamel and Gold 'Violet' Brooch, Set with 1 pearl, **£2 0 0**



No. 313.
Enamel, with Topaz, or Peridot or Amethyst Centre and Drop Pearl,
£2 15 0



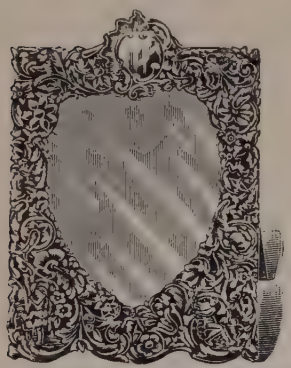
No. 453.—Silver Calendar, 4½ inches high, 3 inches wide, ***£1 1 0***



No. 454.—Silver Calendar Frame, fitted with a 30-hour Nickel Watch, ***£2 5 0*** Ditto, Appointment Frame, ***£2 5 0***
If fitted with a Silver Watch, ***10/-*** extra.



No. 455.—Silver Calendar Frame.
4⅜ inches × 3⅜ inches, ***10/6***
4⅜ inches × 6⅜ inches, ***17/6***



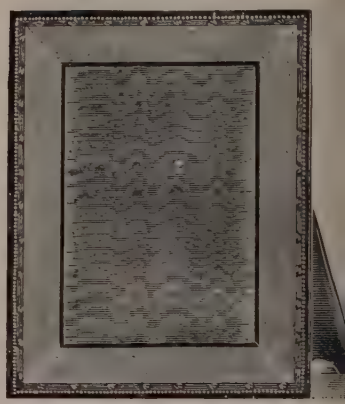
No. 456.—Silver Chased and Pierced Photo Frame, Cabinet size, ***17/-***



No. 457.—Silver Date Indicator, 4¼ inches high, ***27/6***



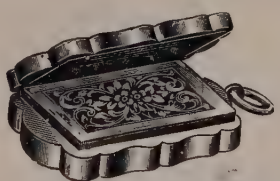
No. 459.—Silver "Pot-Pourri" Boxes, from ***21/-*** to ***35/-***



No. 458.—Silver Photo Frame, Cabinet size, ***18 6***
If Engine Turned. ***21/-***



No. 435.—Silver Purse and Card Case, 3⅜ inches long, 3 inches wide, ***£2 5 0***



No. 460.—9-carat Gold Vinaigrette, 1⅛ inches long, ⅞ inches wide. ***£2 18 6*** Silver, ***£1 1 0***



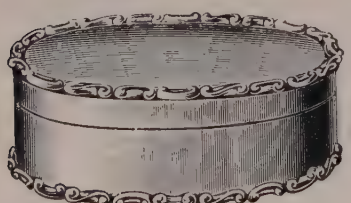
No. 436.—Silver Case for Travelling Watch. Price complete with a 30-hour Lever Timepiece, Plain hammered or Engine Turned, ***£1 18 6***



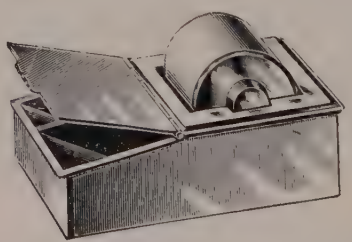
No. 461.
Silver "Pot-Pourri" Boxes, from ***21/-*** to ***35/-***



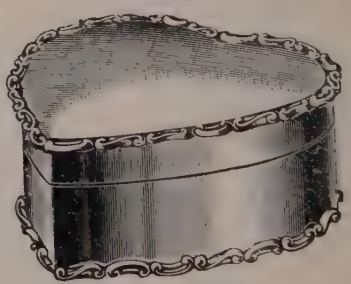
No. 437. Silver Pen Wiper, 6¼ inches high, ***15/-***



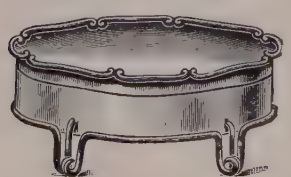
No. 438.—Silver Boxes.
2⅞ in. × 1⅞ in. Plain ***19/-*** Engine Turned, ***22/-***
3½ in. × 2 in. ,, ***25/-*** ,, ,, ***27/6***
3⅝ in. × 2¾ in. ,, ***33/-*** ,, ,, ***35/-***



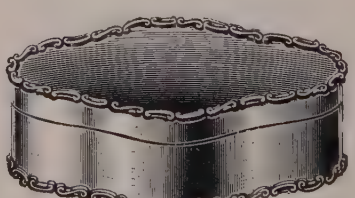
No. 439.—Silver Stamp Box, with Glass Roller Stamp Damper complete, ***£1 1 0***



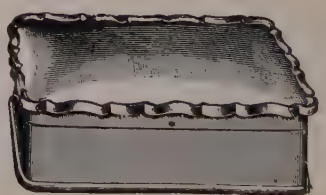
No. 440.—Silver Boxes.
2½ in. across. Plain, ***17/6***; Engine Turned ***19/6***
2¾ in. ,, ,, ***22/-*** ,, ,, ***24/6***
2¾ in. ,, ,, ***27/6*** ,, ,, ***30/-***



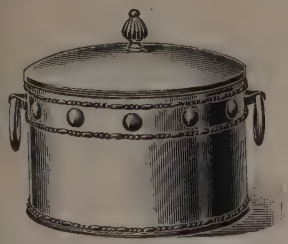
No. 441.—Silver Box, 3½ inches by 2½ inches. Plain, ***35/-*** Engine Turned, ***37/6.***
Larger, 4¼ inches by 2¾ inches, ***£2 10 0***



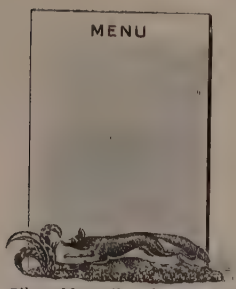
No 442.—New Silver Box.
3¾ inches long, 2⅝ inches wide, ***32/6.***



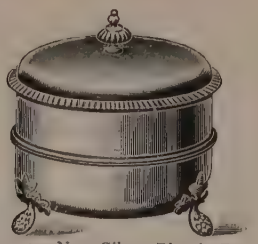
No. 443.—Silver Box.
3¼ inches by 2¼ inches by 1⅛ inches, ***30/-***



No. 395.—New Silver Biscuit Box, 5½ inches high, 5¼ inches diameter. ***£5 15 0***



No. 396.—Silver Menu Stand, with Slate complete, ***13/6*** each. Smaller size, with plain Fox, Hare or Hounds, ***7/9*** each.



No. 397.—New Silver Biscuit Box, 5½ inches high, 5⅛ inches diameter, ***£5 5 0***



No. 398 Silver Bowl and Cover (Cover forms a Saucer), copy of Old English, 1723—Original by John Jones still in stock.
Price of Copy, ***£4 0 0***
Price of Original, ***£25 0 0***



No. 399.- Silver Copy of William III. Coffee Pot, 1696; small size for Black Coffee, with Stand complete, ***£5 5 0***
Price of Original, large size, ***£67 10 0***



No. 400.
Silver Jug for Beer or Water, ***£5 0 0***
Smaller size, ***£3 10 0***



No. 401.—Small size Silver Coffee Pot and Stand, for Black Coffee, quaint George I. design, ***£5 17 6***



No. 403.—Small size Silver "Black Coffee" Pot and Stand, quaint George III. design, ***£5 5 0***



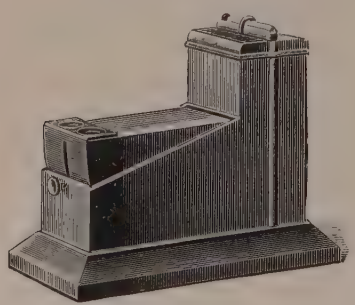
No. 402.—Silver Sweet Stands, 3¼ inches high, 5 inches diameter, ***£2 2 6*** each.



No. 417.—New Silver Cigar Lighter, 3¾ inches high, ***35/-***



No. 418.
The "Vatican" Tazza, hand-made in Solid Silver, 8¾ inches high, ***£9 0 0***



No. 419.—Silver Cigar Cutter, with Automatic Match Deliverer, specially well-made and extra heavy, ***£3 15 0*** Cheaper qualities made.



No. 420.—Silver Blotter, with Calendar and Stamp Receptacle combined, ***£1 1 0***



No. 421. - Silver "Coach Horn" Blow-pipe, for extinguishing Lamp or Kettle, partly Gilt, ***18/6***



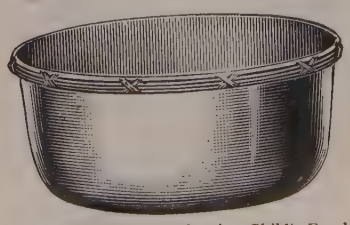
No. 422.—Silver String Box, with Cutter, 3½ inches high, 2¾ inches diameter, ***30/-***



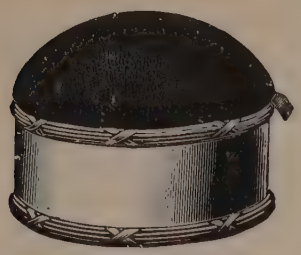
No. 423.—Silver Flower Bowl, 3 inches high, 4½ inches diameter, ***£1 18 6***



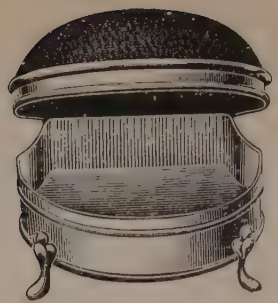
No 424.—Copy of "Queen Anne" Jug, for Hot Milk or Hot Water, in Beaten Silver (hand-made), ***£5 5 0***



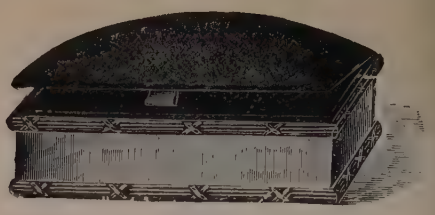
No. 425.—Silver Sugar Bowl or Child's Bowl, 4½ inches diameter, ***£1 12 6***



No. 444.—Silver Pin Cushion Box
4⅛ inches diameter, *£1 10 0*
4½ " " *£1 15 0*
5½ " " *£2 2 0*



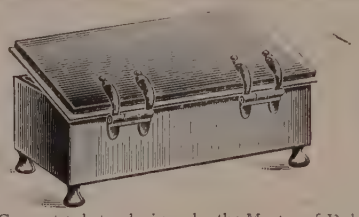
No. 445.—Silver Pin Cushion Box, 2 in. high 2¼ in. across top, *14 -*



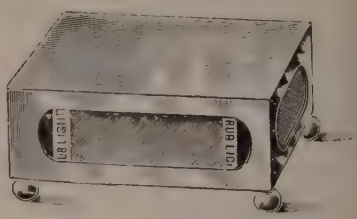
No. 446. Silver Pin Cushion Box.
4⅝ inches long × 3⅛ inches wide, *£1 15 0*
5 " " × 3⅜ " " *£1 18 6*



No. 447.—Silver Mustard Pot, with Blue Glass Lining, 2⅜ inches long, 2 inches high, *30/-*
Pepper Pots to match, *16/6* each.



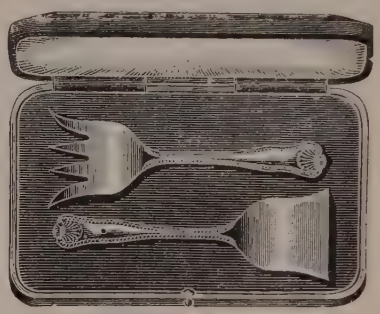
No. 448. Copy of Inkstand given by the Master of Dublin Goldsmiths' Co. to the Goldsmiths' Co. of Dublin, 1705, now in the Hall in Dublin.
As Inkstand, Cigarette Box or Bridge Box, in three sizes
£5 0 0 *£7 10 0* *£10 0 0*



No. 449.—Silver Cases for Bryant & May's Match Boxes, in the three sizes:
5/- *8/6* *12 6*



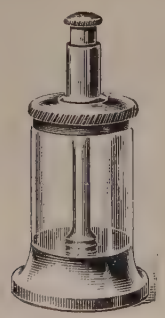
No. 450. Silver Tea Caddy, 3 inches high, 3¼ inches long, 2⅜ inches wide. *£2 7 6*



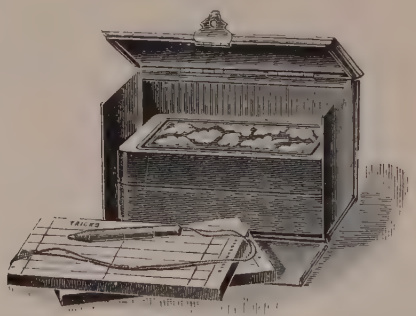
No. 451.—Case of Pair of Solid Silver "Sardine Servers," complete, *12/6*



No. 452.—Silver Tea Caddy, 3 inches high. 3¼ inches long, 2 inches wide, *33/6*



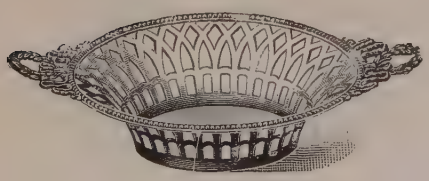
No. 426.
Salt Sprinklers, Silver and Glass.
£1 3 0



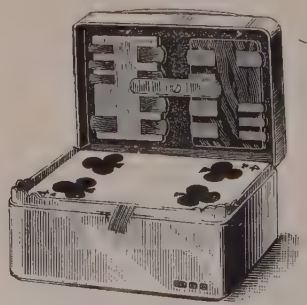
No. 427.—A Silver Bridge Box, 2 Packs Cards, etc., all complete, *£4 4 0*
Another, without fall-down front, 7½ inches long, 4⅛ inches wide, with ribbon border, *£5 17 6*
Others from *£2 17 6* to *£10*



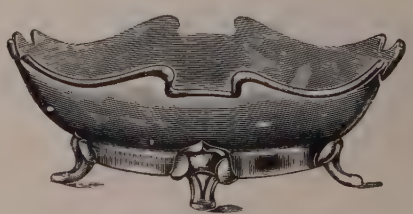
No. 428.
Silver Saucepan for Heating Brandy,
27/-, *35/-*, *42/6*
Large, with Cover, *£6 10 0*



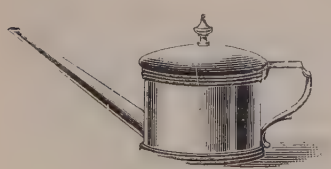
No. 429.
Silver Dishes for Sweetmeats, 4⅞ inches diameter,
35/- each.



No. 430.—Silver "Whist" Box, 2 Packs and Markers, *£2 17 6*
Other Patterns in Card Boxes, from *35/-* to *£10*



No. 431.
Silver Oval Sweetmeat Dishes, 6 inches long,
£2 2 0 each.



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£1 5 0



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" " " with Green " " *£1 10*



No. 434.—Silver Night-Light Stand,
£1 2 0

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